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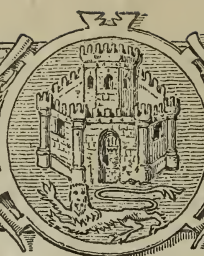
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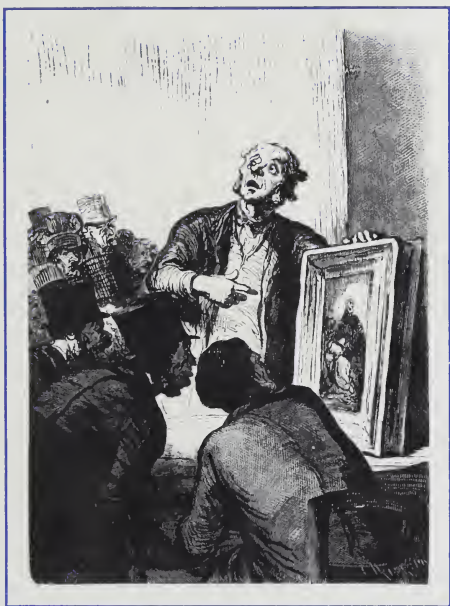
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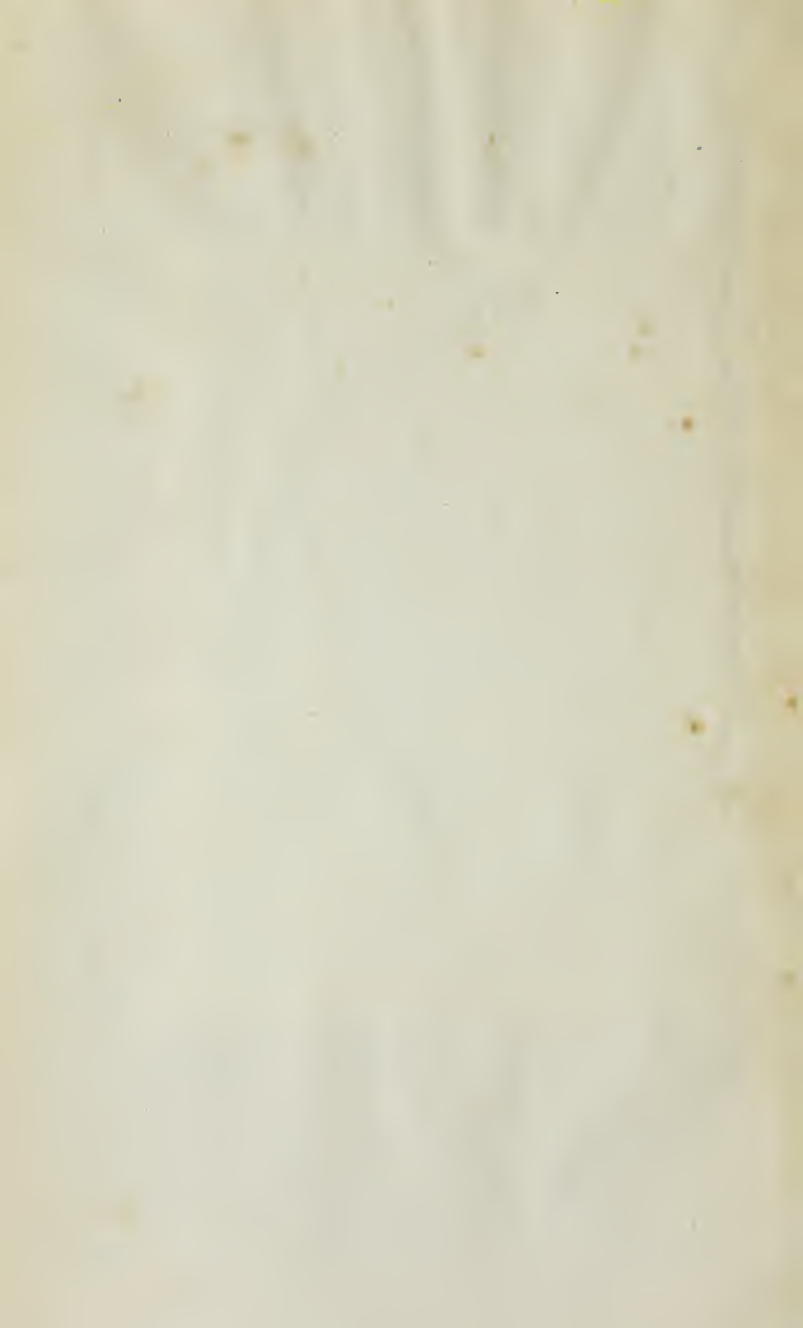


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THE GETTY PROVENANCE INDEX







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A  
HANDBOOK

TO THE  
PUBLIC GALLERIES OF ART  
IN AND NEAR LONDON.

WITH  
Catalogues of the Pictures,

ACCOMPANIED BY  
CRITICAL, HISTORICAL, AND BIOGRAPHICAL NOTICES, AND COPIOUS  
INDEXES TO FACILITATE REFERENCE.

BY MRS. JAMESON

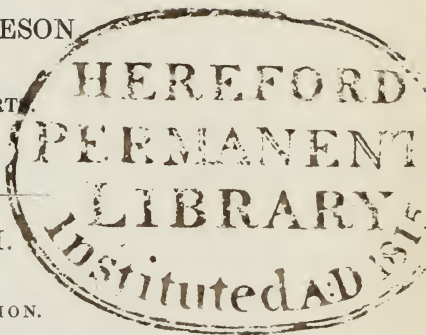
IN TWO PARTS.

PART I.

CONTAINING  
INTRODUCTION.

NATIONAL GALLERY.

WINDSOR CASTLE.



LONDON:  
JOHN MURRAY, ALBEMARLE STREET.

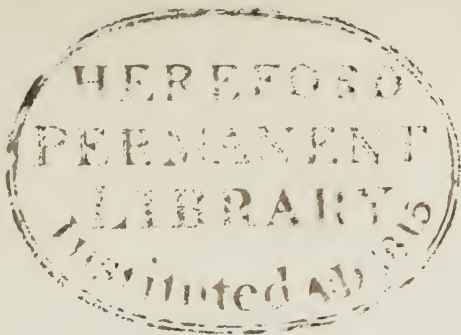
1842.



LONDON :

Printed by WILLIAM CLOWES and Sons,  
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TO THE

MARQUESS OF LANSDOWNE,

THIS VOLUME

IS DEDICATED,

BY HIS LORDSHIP'S PERMISSION,

AND IN TESTIMONY OF VERY SINCERE RESPECT.





## P R E F A C E.

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THIS book, from its very nature, is sure to receive justice : by its degree of merit and utility it will stand or fall. It was a feeling of the want of such a book which suggested the attempt to compile it ; and I am now only anxious that its purpose should be clearly understood ; that nothing more should be expected from it than just that which it assumes to be—a compendious register of the works of art existing in our public and private galleries, affording easy reference to names, dates, and subjects, with just so much of explanation, illustration, and criticism, as might stimulate the curiosity and direct the taste of the reader, without exactly assuming to gratify the first or dictate to the last.

These were humble pretensions ; yet the task has so extended itself under my hand as to fill double the space at first assigned to it, while the labour required and the responsibility incurred have both

proved infinitely greater than I anticipated, and I am painfully aware of many deficiencies, many errors which in breaking new ground I found unavoidable: the utmost I dare to hope is, that this will lead to something of the same kind, better and more complete than what I have been able to perform; fuller in point of critical detail than would be at present either palatable or profitable.

That this volume should fulfil its purpose as a companion, three things were to be particularly considered: First, that it should not exceed a certain bulk, that it should be portable and pleasant in the hand; therefore it was necessary to repress the inclination for critical gossip—to coil up the thread of my discourse now and then, and leave the reader to unravel it in his own fancy; for if in a diary, or a book of travels, it be very pretty and pleasant to launch out into discussions, and enlarge on individual impressions and predilections, it appeared to me that everything of the kind was *here* out of place, and mere gratuitous impertinence. Secondly, it was necessary that the matter should be so printed and arranged as not to fatigue the eye while the reader was moving or standing in

varying lights: therefore, the names of the painters and the titles of the pictures are each printed in a bold, large, and uniform type; the description in a different, but still large and clear letter; and the criticism and illustrative notes, which might be read at any time, or not at all, *ad libitum*, in a smaller letter. This arrangement has answered the double purpose of saving space and allowing the different topics to be distinguished at the first glance.

A third desideratum was the facility of reference; therefore, for the sake of reference on the spot, the pictures, &c. are arranged in the different Catalogues just in the order they hang,\* while for the sake of general reference each Catalogue is numbered, and there is a copious general Index comprising facts, dates, and names.

To every picture the name of the engraver is appended, where I have known or have been able to discover it; but this part of the work is, I regret to say, very defective. A competent knowledge of engravings is the attainment of half a life; but

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\* This mode of arrangement cannot, for obvious reasons, be carried into the private galleries, which are subject to continual changes by the will of the possessor; and another has been adopted.



some information seemed better than none, and may perhaps lead the inquiring mind to seek for more.

Something I have ventured to say of the disgraceful state of the Royal Galleries at Windsor and Hampton Court, but not a hundredth part of what I felt and thought, and have heard expressed by others. I had no wish to give offence: in fact, I know not where the blame rests—probably with no one in particular; it seems rather the result of a system. One official stands in another's way, and there is a sort of terror of all interference or suggestion which I do not understand. Perhaps the little I have ventured to say may excite the attention of those who have the power, as I believe they have the will, to amend a state of things worthy only of the most Gothic ignorance and barbarism. I could not, unhappily, carry order into the midst of this chaos: that this book might be useful as a companion on the spot, it was absolutely necessary to arrange the pictures as they are now hung; but in order to give a comprehensive view of the treasures now scattered through the State Rooms at Windsor and Hampton Court, “in most ad-

mired disorder," and to guide the attention of the inquiring and intelligent visitor, I have added a local index to the Catalogues of the Royal Galleries, comprising the most remarkable pictures and portraits under five distinct heads; and I trust it will be found useful.

To each gallery is prefixed a short historical and explanatory introduction, giving an account of its formation, its present state, the days and hours when open to the public, &c.

The first intention was to have prefixed to the whole a history of the art of painting, and of the different schools of painting throughout Europe; but the translation of Kugler's excellent 'Hand-Book,'\* enriched with notes which double its value, has rendered quite superfluous any such commonplace and brief chronicle as might have been comprised within a very limited space. The introductory matter now consists of two parts:—the first containing popular and concise explanations of terms of art, and many things relative to painting and pictures which I thought might be useful to

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\* A Hand-Book of the History of Painting; translated from the German. Edited, with Notes, by C. L. Eastlake, Esq., R.A.

those uninitiated; the second part consisting of a selection of passages from various writers on art, which, like an overture to an opera before the curtain draws up, should attune the mind of the reader to the subject treated in the following pages. These selections will be continued in the second series.

In a work containing so many thousand facts, dates, and names, errors and omissions must have occurred; and as the object is to render the work as useful and complete as possible, any suggestions and corrections communicated to the author, through the medium of the publisher, Mr. Murray, will be thankfully received and attended to.

On the whole, this volume must be considered merely as a compilation; for not only have I been much indebted to the assistance of kind friends, but wherever I found an opinion stamped by acknowledged authority, or a passage, critical or historical, which answered my purpose, I adopted it without scruple, and could not always exactly mark the distinction between such contributions and my own cogitations: but my readers may lay it down as a general principle, that, whenever they fall upon a passage which has any particular interest or merit

to recommend it, it is either borrowed or stolen, or—to use Pistol's improved phrase—*conveyed*, into these pages ; and that all mistakes and deficiencies justly lie at the door of her who must, I suppose, in courtesy be styled

THE AUTHOR.

## ERRATA.

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\* \* \* The reader is requested to make the following corrections with his pencil.

- P. 15, line 4 from the bottom, for six, four, *read* five, three.  
P. 79, line 9, instead of the Emperor Theodosius, *read* the second figure on the right of the spectator.  
P. 134, after a landscape by Pether, insert "The artist was a native of Chichester, who died in 1812."  
P. 213, line 21, for Huysan, *read* Huysum.  
P. 218, line 4 from the bottom, for was, *read* be.  
P. do., line 2 from the bottom, omit the comma after prosperous.  
P. do., note, omit all after the word *places*, and insert a period.  
P. 219, line 2 from the bottom, *omit* almost.  
P. 237, line 14, for Carlo Veyries, *read* Luca Carlevaris.  
P. 241, at the end of the page add this note:—"A portrait of Aretino by Tintoretto, mentioned in all the old catalogues, ought to be somewhere in the Royal collection."  
P. 244, in the note, for valours *read* velours.  
P. 270, line 4, insert the name of SIR THOMAS LAWRENCE.  
P. 299, in the note, for Bagliori, *read* Baglioni.  
Pp. 360 and 366, omit the marginal notes, and see p. 427 for an account of the pictures of the Brunswick family.  
P. 361, note. The cartoon of Michael Angelo's Venus and Cupid is in the Museo Borbonico at Naples.  
P. 365, the line "who died in their infancy," &c., should follow Prince Octavius and Prince Alfred.

## INTRODUCTION.

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### PART I.—DEFINITIONS AND EXPLANATIONS.

I.—“**PAINTING** is that art of design which imitates PAINTING. objects by colour on a uniform surface: as compared with sculpture, it is more extensive in the range of subjects which it is capable of treating, and more various in the modes in which it affords pleasure by such representation. Those subjects are fitted for sculpture which are sufficiently defined by form alone, without the aid of colour, and which tell their story and possess unity without accessories, or at any rate need only accessories so few and so simple as to be within reach of the chisel. Simple form and character in a state of repose are the most favourable qualities for the sculptor; but passion and transient emotion, together with the external circumstances which excite them, are equally attainable by the painter. The former produces pleasure mainly by beauty of form; the latter works on the eye by the joint effect of *form*, of *light and shade*, and *colour*.”\*

Painting is divided into several kinds, according to the subjects represented, the manner in which they are represented, and the materials used in the representation.

II.—**HISTORICAL PAINTING** treats of events, actions, and characters of high and general importance. It may be HISTORICAL PAINTING. *sacred* or *profane*. It is termed *sacred* when the subjects are taken from the Holy Scriptures, or the legendary lives of Saints; *profane* when the subjects are borrowed from

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\* See article ‘Painting’ in the Penny Cyclopædia.

classical or modern history, or from the fables of the ancient mythology.

The manner of representing these historical subjects may be divided principally into the Grand and the Ornamental Style.

**Grand Style.** In the Grand Style the aim is to act on the mind and eye by a certain simplicity, completeness, and concentration of effect produced by the rejection of all multiform parts and superfluity of ornament, by the largeness of the masses, by uniformity in the leading lines, and sobriety of colour.

As examples of grandeur in the treatment of sacred subjects we have the Cartoons of Raphael at Hampton Court, and the "Raising of Lazarus" in the National Gallery (No. 1). Of grandeur in the treatment of profane subjects, the Cartoons of Carlo Cignani (Hampton Court, 747) may be given as an instance.\*

**Ornamental Style.** The Ornamental Style aims at effect by entirely opposite means: by bringing together many separate parts; by contrast in form and colour; by magnificence and variety. Rubens and Paul Veronese afford eminent examples of this style. The "Annunciation" by Paul Veronese (Hampton Court, No. 64) is an instance of its application to a sacred subject. The "Peace and War" of Rubens (National Gallery, No. 46) is an instance of profane history similarly treated.†

**Composite Style.** Sir Joshua Reynolds adds another style, which he calls the Composite Style, in which a certain elegance and grace are blended with grandeur, to the detriment, however, in most cases, of simplicity and purity. The works of Cor-

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\* These are without colour; therefore a more complete example would be the frescos of the Carracci in the Farnese Palace.

† More signal instances would be the "Marriage of Cana," and the "Life of Marie de Medicis," in the Louvre, but they are not so near at hand.



reggio and Parmigiano in the National Gallery are instances.

There is another manner of treating historical painting, which may be called the Picturesque Style, of which Francesco Mola, Salvator Rosa, and Rembrandt afford striking examples. (See in the National Gallery, Nos. 69, 45.) Picturesque  
Style.

The Flemish, Dutch, and old German painters treated history in a manner of their own, which may be called the Familiar or Trivial Style, as in the "Christ visiting Martha and Mary" (Hampton Court, No. 691). Familiar or  
Trivial Style.

The Spanish and Venetian painters afford examples of another style, which may be called the *Pastoral* or *Domestic*. Murillo's "Holy Family" in the National Gallery is a striking instance. Pastoral or  
Domestic  
Style.

We find historical painters classed as *Idealists* and *Naturalists*. The former are those who sought beauty and grandeur in the abstract, who generalised their subject, and clothed it in the most select and poetical forms. The most eminent idealists were Michael Angelo, Raphael, Francia, Correggio. The Naturalists adopted the common forms of nature without selection, and rested their chief merit on imitation. The most eminent painters of this class were Rubens, Murillo, Caravaggio, Rembrandt. Titian was sometimes an idealist, oftener a naturalist; and the Carracci formed a school of art by attempting to combine naturalism with idealism. Idealists.  
Naturalists.

III.—PORTRAIT PAINTING forms a second department of art: all the great historical painters have excelled in portraiture, but good portrait-painters have rarely attempted history with success. I believe portrait-painting as a separate profession was first practised in the Netherlands, and that the earliest artist who practised it exclusively was Mirevelt. Admirable examples of the Venetian school of portraiture PORTRAIT  
PAINTING.

(the finest in the world) are to be found at Hampton Court. In the Van Dyck Room at Windsor may be studied the excellencies of another school, the Flemish. In the National Gallery we have the "Giulia Gonzaga" (24), "Pope Julius II." (27), the "Portrait of Van der Gheest" (52), "The Jew Merchant" (51), "Lord Heathfield" (111), and "John Philip Kemble" (142); all fine examples of characteristic portrait-painting in different schools of art.\*

LANDSCAPE. IV.—LANDSCAPE was first introduced merely as an accessory or background,† and the earliest painter who made it a separate department of art, and excelled in it, was Titian. Many of the great historical painters of the second period painted landscape admirably—for instance, Annibal Carracci, Domenichino, Rubens, and Nicolò Poussin.‡ It was not, however, till some years later that we find distinguished landscape-painters by profession practising exclusively this branch of art. Claude Lorraine and Gaspar Poussin in Italy, and Cuyp and Hobbima in the Low Countries, are the most eminent names that can be cited. Landscapes may be ideal compositions or literal transcripts from nature; they may be historically grand and poetical, as in Claude and Poussin; or wildly picturesque, as in Salvator Rosa and Rubens; or purely idyllic and pastoral, as in Cuyp, Berghem, &c. (see p. 25). In our National Gallery may be found examples of all the above-named painters, except Hobbima and Berghem, who will not, I hope, be long an exception.

GENRE  
PAINTING.

V.—All painting which is not history, portrait, or landscape, comes under the comprehensive designation of *Genre* Painting. For this word *genre* no equivalent offers itself in

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\* But as yet not one from the Titian school: might not one or two be spared from Hampton Court as examples, at least for a time?

† It is said by Filippo Lippi, about 1425.

‡ I do not remember ever to have seen a landscape by Guido; and but one by Guercino, which is in the possession of Miss Rogers.

English, nor, strange to say, in German; so that both nations have perforce adopted it: it comprises all subjects taken from common life, whether real or fictitious. It is the popular every-day side of art, contrasted with sacred and profane history, poetical and devotional subjects. Hogarth's pictures of the "Marriage à la Mode" are *tableaux de genre* of a very high class (Nat. Gal., 113). "The Girl peeling Carrots" (Nat. Gal., 159) is an instance of the lowest class of *genre* painting, subject considered.

VI.—The imitation of flowers, animals, objects of natural history, and inanimate objects (technically called *still-life*), forms perhaps another separate branch of art, which was successfully cultivated in the seventeenth century. Rubens, and his friend Franz Snyders, excelled in painting animals; the Boar's Head by the latter (Hampton Court, 381) is a fine example of style in this department. Hampton Court Gallery is rich in fine specimens of some of the best flower-painters,—Father Seghers, Maria van Oosterwyck, Baptiste; and of the most celebrated painters of still-life,—Kalf, De Heem, Roestraten, Labradore. Of Van Huysum there are some beautiful examples at Dulwich.

FLOWERS.  
STILL LIFE.

VII.—The five classes of painting are then:—1. History; 2. Portrait; 3. Landscape; 4. *Genre*, or Familiar Life; 5. Natural History and Still-life; but to whatever class a picture may properly belong, it must, as a picture, possess certain component parts or qualities, which may be divided into spiritual and material: or, as one should say, if it did not sound at once too pedantic and too familiar, into the *morale* and the *physique* of painting.

The spiritual part of art I conceive as not to be acquired by study, but depending on the innate power or genius in the artist, improved by cultivation. It comprises,—

Invention.

VIII.—INVENTION ; which, in painting, does not mean the invention of the subject, but the manner in which a given subject is conceived and represented. The painters most remarkable for richness and fertility of invention are Raphael, Albert Durer, Rubens, and Rembrandt. But a painter may also invent his subject ; and if in this he display originality, fancy, feeling, and a moral aim, he becomes, in a double sense, a creative poet. Hogarth is an instance.

Character.

IX.—Next to invention I will place that subtle quality emanating from the soul, and, like a soul, pervading the whole representation—call it character, sentiment, feeling ; for no one word seems to render that of which we perceive at once the presence or the absence, though it escape definition. For not only will it be sublime, grand, graceful, pathetic, or tender, in accordance with the subject represented, but it will be essentially modified by the temperament of him who represents it. Where it is, it atones for many deficiencies ; where it is not, no merits supply its place.

As exemplifying the existence of this breathing, vital soul of art with the want of that technical skill to which we are now accustomed, we may look to the early artists of the Italian school. The paintings of Giotto, executed about 1300, in the church at Assisi ; those of Andrea Orcagna in the Campo Santo at Pisa, and a variety of works scattered through the ancient ecclesiastical edifices at Sienna, Orvieto, Padua, might be cited as examples, but are too far off to be available as references ; and engravings, even the best, fail to transmit that spiritual and evanescent charm which is the great, and often the only, merit of these works. There is a fragment of a fresco painting by Giotto, now in the collection of Mr. Rogers, representing two heads of apostles, in which the profound truth of sentiment and devout feeling would illustrate what is meant : but the nearest instance to which I can refer the reader, as generally

accessible, is the "Crowning of the Virgin," by Fra Giovanni Angelico, now in the Louvre.\* Perhaps before this sheet is printed I may be able to refer to the divine Francia as an example of this "beauty of holiness," in combination, however, with greater mastery over the technicalities of art than we find in earlier painters.

Those who threw most mind into their works were of course those who had most mind—Raphael for instance: but the spirit thus infused was not always pure in quality even when it was great in degree; and the various schools of painting are not so much distinguished from each other by the tangible characteristics of style, design, colour, &c., as by the mental and moral impress on the works which proceeded from them. Compare, for instance, the prevailing sentiment of the early Bolognese school of Francia and his compeers to that of the later Bolognese school of the Carracci and their followers: the latter must be pronounced *vulgar* in comparison; the word is strong, but no other would express the comparative difference between the pure intense feeling, the simplicity, the solemnity of the first, and the mannered elegance and grandeur of the last. Ludovico had indeed glimpses of that "better part;" and the accomplished Agostino and the gifted Annibal had a thousand merits; but, compared with the heavenly aspi-

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\* I hope to have another opportunity of observing upon the pictorial treatment of sacred subjects; and at present will only call the reader's attention to one remark—that, when the blessed Virgin is represented as crowned by the Father and the Son, it is in her emblematical character as the pictorial type of the Christian religion, or visible Church. That the early painters should select the figure of her who was the most pure and exalted amongst women to represent typically that blessing which she was the means of introducing into the world, cannot be matter of wonder. These representations are typical merely, and must be so considered.



rations of their predecessors, all here was “of the earth, earthy.”

Manner.

X.—Manner, as applied to painting, comes under the moral part of art, inasmuch as it depends on individuality, and expresses the style of workmanship of a particular painter, as distinguished from that of every other, and peculiar to himself. The greater the painter, the more distinct and characteristic is the manner of workmanship. A painter had sometimes three or four different manners. The manner of Raphael before and after he visited Florence; the manner of Titian before and after his friendship with “that notorious ribald of Arezzo,” Aretino; the manner of Van Dyck when in Italy and when in England; the manner of Parmigiano before and after he took to alchemy, are distinctly different, and may be referred to mental influences. When manner of execution is stamped by originality, and is the manifestation of the individual mind, it is a great interest and charm. When it is carried further, or imitated from another, it becomes a trick of hand or a sort of affectation: it is then not manner, but mannerism. Thus, the *manner* of Correggio became in Parmigiano *mannerism*. Guido is another instance, where we find him taking up the strong, ferocious style of Caravaggio (in him so characteristic), and afterwards assuming one diametrically opposite, in which delicacy verges on insipidity. Guercino was a mannerist; not so Rembrandt.

I am not sure that critics will go with me in considering *manner*, even in this sense, as part of the *morale* of painting; but I think, if I understand myself, that I am right. It is the more necessary to distinguish between *manner* and *mannerism*, because Sir Joshua Reynolds uses the word *manner* sometimes in a good and sometimes in a bad sense.

The material or practical part of painting is attainable by study, and is regulated by rules and principles : it comprises:—

XI.—COMPOSITION; by which we mean a certain ar- Composition.  
rangement of the objects represented, within a given space ; which arrangement may, by the relative position of the lines of form, produce the most agreeable or the most disagreeable effect to the eye. An example of the most perfect composition may be found in Raphael's Cartoon of " Ananias " (Hampton Court, 606) ; an example of the most faulty in Nicolò Poussin's " Phineas " (Nat. Gal., 83). The works of the early painters show great simplicity and uniformity of arrangement, bordering on monotony and meagreness ; but even when the resources of art were extended, and more variety was introduced, this simplicity continued to characterise the great style in sacred subjects ; as where the principal figure is placed in the midst, and the other figures arranged on either side, in a sort of architectural or pyramidal shape, in the very formality of which there is to me something solemn and imposing.

XII.—DESIGN or drawing is the true imitation of the Design.  
forms of things in just proportion to each other, whether they be of the size of nature, or larger, or less. Truth must be the basis ; for " to make men what they ought to be, you must first know how to render them as they are ; " but directed by taste, since it is equally true that " no man sees what things are that knows not what they ought to be."

Correctness of drawing is the first thing we ought to consider in a picture. " A firm and determined outline is one of the characteristics of the great style of painting." In combination with correctness and truth of outline we may have *style*, as it is called ; that is, appropriate grandeur and grace, as in Raphael's " St. Catherine " (Nat. Gal. 168) ;



or the total want of it, as in West's "Last Supper" (Nat. Gal. 132). A *style* (or manner) is not synonymous with *style* in the abstract (in Italian *gusto*), which, in the latter sense, is a beauty confined to the highest range of art; and the most perfect, perhaps the only perfect examples are the marbles of the Parthenon. Next to these, I think, the Cartoons and some of Marc Antonio's engravings after Raphael. Anatomical knowledge of the naked figure will teach correctness, but will not impart *style*. Eminent examples of the most brilliant merits of a painter with a want of style may be found in Paul Veronese and Rubens.

Expression.

XIII.—EXPRESSION is the representation of the human countenance or form under the influence of an actual sentiment or passion. It must be, in the first place, true to the situation or emotion; and, secondly, proper to the personage represented. The great master of expression in this its highest sense is Raphael. But expression in painting may be taken in a more general sense; for every part of a picture must express something; and here, too, this divine painter was supereminent. "Such an effect have the burning lamps in the Cartoon of the Beautiful Gate of the Temple; one sees that the place is holy as well as magnificent." (Hampton Court, 608.)

Motive.

XIV.—I find the word *motive* in its technical sense adopted from the German in the translation of Kugler's Hand-book, before referred to. In its particular application to works of painting or sculpture it means "the principle of action, attitude, and composition in a single figure or group." In the ordinary meaning, as the Germans apply it to works of art generally, it may signify any cause out of which the action or consequence springs.\* The Germans have also

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\* In Music we have adopted the word *motivo* from the Italian, in nearly a similar sense.

the verb *motiviren*, and they say of a picture, or drama, or poem, that it is well or ill *motivirt*. In this sense the motives in a picture may be fine even when the execution is deficient, as in a very old picture of the Day of Judgment, in the Campo Santo at Pisa, by Andrea Orcagna, (A.D. 1370,) where the angels are summoning the dead from their graves; two are sounding the trumpet; a third, with an expression of shuddering awe, seems to shrink from the spectacle unveiled before him; the eye is distended with horror, and he partly hides his face with his hand:—or the motives may be misplaced and mistaken: to choose an intelligible example, there is no impropriety in making a person hold something before his nose, in a picture of the Raising of Lazarus; it serves to denote that particular circumstance of the story, the length of time he had been dead, which added to the wonder of the miracle; Michael Angelo has done this (Nat. Gal. 1): but to introduce such a thing in a picture of the “Entombment of Christ” is a manifest impropriety: however, Pordenone has done it.\*

XV.—COLOURING is not merely the imitation of colours Colouring. in nature, but the manner in which they are combined in a picture. “The whole surface of every picture, however illumined, is coloured; that of the shade producing the half-tint throughout a picture being equally, if not more, important than the hues of the prismatic colours themselves.”

“Speaking of colouring, we use the words hue, tone, tint, contrast, harmony. Hue is the peculiar quality of a colour, that which distinguishes one colour from another, as red from blue, throughout all their variations or *nuances*. By tint we mean the degree of intensity of hue—through all the gradations, from the strongest to the faintest; and by tone, the degree in which the hues or tints are illumined or

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\* Richardson.

shaded.”\* By contrast we mean the opposition of different or discordant colours; and by harmony, the charming effect produced by the just balancing and blending of various hues, which is gratifying to the eye as sweetest music to the ear. As an example of colouring, deep, vivid, and harmonious, we may look at Titian’s “Bacchus and Ariadne” (Nat. Gal. 35).

Colouring is generally cold in Poussin; delicate in Guido; warm in Domenichino; glowing and golden in Titian; fervid and fiery in Giorgione; florid in Rubens; powerful in Rembrandt.

The *local* colour in a picture is the hue proper to each object represented, without regard to tone or tint.

Colours are said to be *broken*, when, instead of being melted and fused into each other by demi-tints, “a feeling of harmony is produced by mixing them and breaking them till there is a general union in the whole, without anything that shall bring to your remembrance the painter’s palette or the original colours.” Sir Joshua Reynolds cites Watteau as excelling in this style; his picture in the Dulwich Gallery (No. 210) may be consulted as an example.

An eminent example of splendour of colour with faulty design is Rubens; an equally eminent example of correct design with inferior colour is Nicolò Poussin.

Morbidezza.

*Morbidezza*, applied to the colouring of flesh only, expresses that particular appearance of softness and flexibility which we see in nature. Colour is here made to express substance and texture. Titian and Correggio excelled in this part of the art. A beautiful example of *morbidezza* may be seen in the painting of the limbs of the Venus (Nat. Gal. 10).†

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\* Philips’s Lectures on Painting.

† The most *perfect* example that could be given would be the Flora of Titian, in the Pitti Palace at Florence.

XVI.—**CHIAROSCURO**, an Italian word which implies the Chiaroscuro.  
 combination of light and dark, is defined to signify the distribution of light and shadow in a picture so as to give relief or projection to particular objects, and *effect*, as it is called, to the whole composition. “According to the usual acceptance of the term in the artist world, it means not only the mutable effects produced by light and shade, but also the permanent differences in brightness and darkness which are owing to the varieties of local colour.”\* Chiaroscuro may be heavy, dark, and strongly contrasted, as in some pictures of Guercino and Caravaggio; or it may be feeble and flat, as in some pictures of Holbein. When managed to perfection it produces a species of illusion, and becomes a principal element of beauty. An excelling example, perhaps the most perfect that could be adduced, is the Venus and Cupid of Correggio (Nat. Gal. 10). Rembrandt, by a wholly different management of the same means, has produced some of his most wonderful effects. Two of his pictures in the National Gallery (45 and 47) are instances.

XVII.—**HANDLING** is the particular manner of execu- Handling.  
 tion—the touch of the pencil—whether broad or fine, heavy or light, free or finical, coarse or delicate. It differs in various painters, and it ought to differ in accordance with the material used, and the size and style of the work; a broad and free manner of handling may be combined with exquisite delicacy, as in Teniers, who carried this beautiful combination to a high degree of excellence: his picture of the “Misers” (Nat. Gal. 155) is an example. Rembrandt’s pictures are remarkable for breadth and freedom of handling, even in small and finished subjects. The handling of Lionardo da Vinci is smooth, delicate, and laboured, even in large subjects.

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\* Goethe’s Theory of Colours, note, p. 420.

The *Impasto*, with reference to the handling, is the degree of thickness with which the colour is laid on. For instance, the *impasto* in Rembrandt's picture of the "Jew" (Nat. Gal. 51) is so thick as to project in ridges from the canvas: in Guido's Magdalen (No. 177) it is so thin that you may tell the threads of the canvas through it.

Fresco.

XVIII.—It remains to say a few words on the different kinds of painting in regard to the materials employed and their various application. The earliest form of the art was decorative, and the method employed was what the Italians call *al fresco*. The word signifies *fresh*; and fresco-painting implies that the colours are laid on while the plaster spread over the surface to be painted is fresh and still wet; thus sinking into the substance, and becoming, as it dries, incorporated with it. The colours used are entirely mineral. The origin of the invention is lost in the night of ages. The Greeks borrowed the art from the Egyptians; and the paintings of Polygnotus at Delphi, described by Pausanias, are supposed to have been in fresco. The art seems to have been transmitted from generation to generation, and never entirely lost, although in the middle ages the mechanical part of the process had deteriorated, and was imperfectly understood even in the palmy days of fresco-painting—the time of Raphael. It has been lately revived in Germany, with all the aids which the modern improvements in chemistry and other mechanical advantages can lend to native genius.

The advantages of fresco-painting are its durability, which, when the materials are properly managed, equals that of the wall on which it is painted; and the absence of that glazed or polished surface which, by reflecting the light, renders a picture sometimes invisible in certain situations. It has its disadvantages too; it is an expensive and peculiar process, and requires habitual dexterity and celerity of hand in the



painter. The plaster can only be painted on while wet ; therefore at the end of the day's work the superfluous part is cut away, and more must be laid on fresh the next morning, and joined on with great nicety where an outline or shadow occurs. Formerly it was considered impossible to make any alteration in the work when once executed ; but one of the Munich painters informed me that they can, by a dexterous process, cut out any part with a knife, and replace it with such nicety that the mark shall not be visible.

XIX.—ENCAUSTIC PAINTING is also a very ancient invention. The word signifies that it was executed by the action of fire. The colours were mixed with melted wax, and applied on an absorbent ground, into which they sank ; when the whole was finished, a hot iron was passed over it, which brought out the colours to the surface. This manner of painting was extremely durable, and had the advantage of not being easily injured by damp, sun, or air. After persevering researches made during the last century by Count Caylus and others, and many failures, it has been revived with success in Germany. I saw in the King of Bavaria's palace at Munich his dining-room and dressing-room painted in encaustic, the first with the Life of Anacreon, the latter from the poems of Theocritus. In the palace of the Grand Duke of Weimar (see p. 510) the central compartments are painted in fresco, while the surrounding arabesques are executed in encaustic.

Encaustic  
Painting.

XX.—Painting in distemper (*a tempera*) is where the colours used are moistened with water and thickened into consistency by some glutinous mixture ; white of egg or the juice of the young shoots of the fig-tree being usually employed. This was the mode generally practised in the middle ages ; and, when well executed and glazed with varnish, might be mistaken for oils, though it can never have the same force or brilliance. The two pictures by

Distemper.

Annibal Carracci, the "Silenus" and the "Pan and Apollo" (Nat. Gal., 93, 94), are executed in this manner.

Oil Painting. XXI.—The art of painting in oils (that is, of using oils and resinous varnishes as the vehicle for diluting the colours instead of water, white of egg, &c.) was invented about the beginning of the fifteenth century, how and by whom is not certainly known; but John and Hubert Van Eyck are recorded as the first painters who adopted this new method with any success. An Italian painter, Domenico Veneziano, brought it to Italy about 1440, and for the sake of his precious secret was assassinated by Andrea del Castagno, a painter of Florence. But Antonello da Messina had already learnt it, and from him Gian Bellini obtained it by a very unworthy artifice.\*

Colours. XXII.—For colours the three realms of nature have been ransacked; but it seems generally admitted that the best painters used few and simple colours.

Material Painted on. XXIII.—The material painted on is of various kinds: for painting on walls and ceilings a ground is used of plaster finely mixed and laid on smooth; for detached pictures, panels of seasoned board, and linen stretched on a frame, seem to have been in use from very early times, though the first mention of a picture painted on linen is in the reign of Nero; thin slabs of marble, slate, and alabaster have also been occasionally used; historical pictures of a small size are called cabinet-pictures, and are generally painted on panel or on plates of copper.

XXIV.—Some of the most important terms of art as applied to pictures have been incidentally explained in the foregoing observations. I shall add here the definition of some others which occur in the following Catalogues; for

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\* According to Ridolfi, he introduced himself into the house and atelier of Antonello disguised as a servant.



though I have avoided as much as possible the use of technical words and phrases, it has been impossible to avoid them altogether; and in speaking or writing on art, certain expressions are by long custom used in an exclusive and arbitrary sense, which ought to be distinctly understood by the reader.

XXV.—'The ACCESSORIES in a picture are those circumstances which accompany the principal action or personages, and serve to characterise or illustrate them: when well chosen, they help to tell the story and heighten the interest; they ought to be so imagined as to be in keeping with the principal subject, and never so obtrusive as to distract attention. In the early ages of art few accessories were employed, and those of the simplest kind; but in later times the accessories have become more and more important, till we find the figures which tell the story merely accessories in a landscape or piece of architecture; as in Wilson's "Niobe" (Nat. Gal. 110). In Caravaggio's picture of "Christ and his Disciples at Emmaus" (Nat. Gal. 172), the supper on the table, which is a mere circumstance, divides our attention with the principal action. When accessories are introduced without any meaning or motive, and in direct opposition to the sentiment of the subject, it is an instance of bad taste. Paul Veronese perpetually sinned in this manner, as did Rubens, and generally the Dutch and Flemish painters. Hogarth is very remarkable for the ingenious use of accessories, though apt to overload his subject with them, for the sake of being intelligible: in this respect, his prints are more faulty than his pictures.

XXVI.—DRAPERY is the clothing of the figures in a Drapery. general sense. Sir Joshua Reynolds lays it down as a principle that the great historical style is debased by minute attention to the discrimination of drapery as regards ma-

terial. "It is the inferior style that marks variety of stuffs. In the grand style the clothing is neither woollen, nor linen, nor silk, nor satin, nor velvet—it is *drapery* and nothing more." We all admire the white satin in Terburg's Young Lady Reading, and in Van Dyck's Queen Henrietta: but when Lairese gives us Cleopatra applying the Asp in a white satin gown, and Rubens a Mary Magdalen in a blue satin petticoat, we feel it at once to be bad taste and impropriety. "The art of disposing the foldings of the drapery makes a very considerable part of the painter's study: to make it merely natural is a mechanical operation, to which neither taste nor genius are required; whereas it requires the nicest judgment to dispose the drapery so that the folds shall have an easy communication, and gracefully follow each other with such natural negligence as to look like the effect of chance, and at the same time to show the figure under it to the utmost advantage." St. Paul Preaching at Athens, in the Cartoon of Raphael, and the St. Catherine (Nat. Gal. 168), may be cited as perfect examples of *style* in the treatment of drapery.

Contour.

XXVII.—CONTOUR is the same as outline: the line which determines the apparent forms of things.

Costume.

XXVIII.—COSTUME, as we apply it to painting, is not merely applicable to dress or drapery, but to the general customs, habits, and manners as represented in the picture, and it is required that these should be in accordance with the age and country of the subject. Nicolò Poussin is generally most accurate in this respect; Paul Veronese most inaccurate. Annibal Carracci has painted a "Holy Family," in which St. Joseph wears spectacles. "The Rape of the Sabine Women" (Nat. Gal. 38) is a flagrant instance of inaccuracy in costume.

Cartoon.

XXIX.—CARTOON (from *carta*, paper) is the name given to those large and careful drawings on paper which are

prepared for the purpose of being copied in fresco or tapestry ; they are sometimes tinted with colours, as the Cartoons of Raphael at Hampton Court ; sometimes merely shaded with one colour, as those of Cignani, in the same gallery ; and sometimes drawn in chalk only, as those of the Carracci in the National Gallery (Nos. 147, 148).

XXX.—Objects are said to be *fore-shortened* when Fore-short-  
ening. viewed so that we see their breadth and not their length : the leg of the Ganymede (Nat. Gal. 32), and the arm of Mary (Nat. Gal. 1), are fore-shortened. It is a difficult part of design, depending sometimes on a knowledge of just form and proportion ; sometimes on the management of the chiaroscuro. Michael Angelo and Correggio both excelled in it ; the first from his profound knowledge of form ; the latter, who was not a very accurate designer, from his profound knowledge of effect. To assist them in the practice of this difficult artifice, which was continually required in painting ceilings, cupolas, &c., Correggio and others made small clay models of the figures they designed, and suspended them in various attitudes.

XXXI.—Dryness. DRYNESS applied to the execution of a picture signifies a certain hardness and formality in the drawing, and a flatness and want of mellowness in the colouring ; it may exist with beauties of composition and expression of a high and even of the highest order, as in the early works of Raphael and Holbein : for example, in the “ Head of a Youth ” (Windsor, No. 114).

XXXII.—PIETÀ. The Italians give this title generally to Pietà. the subject of the Dead Redeemer, lamented by sorrowing women or attended by angels. Guercino’s picture in the National Gallery (No. 22) is a *Pietà*.

XXXIII.—RIPOSO. The Italians give this title to the Riposo. subject of the Holy Family (the Virgin, Infant Christ, and Joseph) resting on the way in their flight to Egypt. It is

represented with an infinity of variations; sometimes in a highly ideal style, as when angels are ministering or showering roses on the holy personages; sometimes in a merely pastoral style, as where Joseph is foddering the ass and Mary suckling the child.

Bambocciate. XXXIV.—BAMBOCCIATE. The Italians call by this name all subjects of fairs, drolleries, village feasts, groups of beggars, &c. This appellation appears to have originated in the admiration excited by the pictures of Peter Van Laer, who first practised this particular branch of *genre* painting at Rome, about 1626, and from his deformed person had been nicknamed *Il Bamboccio*.\*

Grisaille. XXXV.—A picture is said to be *en grisaille* when it is executed merely in white and grey. The fine sketch by Rubens (Windsor, No. 89) is a perfect example.

## PART II.

### THOUGHTS ON PAINTING, PICTURES, AND PAINTERS, FROM VARIOUS AUTHORS.

I.—Painting is the intermediate somewhat between a thought and a thing.—*Coleridge*.

II.—Few have a just idea of painting: it is commonly taken to be an art whereby nature is to be represented; a fine piece of workmanship, and difficult to be performed, but producing only pleasant ornaments, mere superfluities. This being all they expect from it, no wonder they look no farther; and, not having applied themselves to things of

\* Lanzi, vol. ii. 172. Salvator Rosa was most indignant at an innovation which seemed to degrade the art—"e che la pittura s'avilisse in tal guisa a buffoneggiare!" "Those," he says, "who would not give a *dennaro* to a real beggar in rags and misery, now give hundreds of crowns for painted beggars"—

"E sol Bambocciati in ogni parte annoveri."—*Satira* 3.

this nature, overlook beauties which they do not expect to find ; so that many an excellent picture is passed over and disregarded, and an indifferent or bad one admired,—and this upon low and even trivial considerations ; from whence arises naturally an indifference, if not a contempt, for the art,—at best a degree of esteem not very considerable, especially since there are comparatively so few pictures in which are to be found either nature closely represented, or beauty, or even fine workmanship.

Painting is indeed a difficult art, productive of curious pieces of workmanship, and greatly ornamental ; and its business is to represent nature. Thus far the common idea is just ; only that it is more difficult, more curious, and more beautiful than is commonly imagined. It is an entertaining thing to the mind of man to see a fine piece of art in any kind ; and every one is apt to take a sort of pride in it as being done by one of his own species, to whom, with respect to the universe, he stands related as to one of the same country or the same family. Painting affords us a great variety of this kind of pleasure in the delicate or bold management of the pencil ; in the mixture of its colours, in the skilful contrivance of the several parts of the picture and infinite variety of the tints, so as to produce beauty and harmony. This alone gives great pleasure to those who have learned to see these things. To see nature justly represented is very delightful ; it gives us pleasing ideas, and perpetuates and renews them ; pleasing, whether by their novelty or variety, or by the consideration of our own ease and safety, when we see what is terrible in themselves, as storms and tempests, battles, murders, and robberies ; or else when the subject is fruit, flowers, landscapes, buildings, histories, and, above all, ourselves, relations, or friends. Thus far the common idea of painting goes ; and this would be enough, if these beauties were seen



and considered as they are to be found in the works of the best masters, whether in paintings or drawings, to recommend the art. But this is such an idea of it as it would be of a man to say, he has a graceful and noble form, and performs many bodily actions with great strength and agility, without taking his speech and his reason into the account.

The great and chief ends of painting are to raise and improve nature, and to communicate ideas, not only those which we may receive otherwise, but such as without this art could not possibly be communicated, whereby mankind is advanced higher in the rational state, and made better, and that in a way easy, expeditious, and delightful. The business of painting is not only to represent nature, and to make the best choice of it, but to raise and improve it from what is commonly or even rarely seen, to what never was, or will be in fact, though we may easily conceive it might be.

I will add but one article more in praise of this noble, delightful, and useful art, and that is this:—the treasure of a nation consists in the pure productions of nature, or those managed, or put together and improved, by art. Now there is no artificer whatever that produces so valuable a thing from such inconsiderable materials of Nature's furnishing as the painter: it is next to creation. This country is many thousands of pounds the richer for Van Dyck's hand, whose works are as current money as gold in most parts of Europe, and this with an inconsiderable expense of the productions of Nature.—What a treasure then have all the great masters here and elsewhere given to the world!—*Richardson.* \*

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\* I have quoted largely from Richardson's works on painting, not only because they are little known and I believe out of print, but because, with all their faults of style, bad grammar, and quaint expressions, they are written with an earnestness and elevation of feeling, a fulness

III.—When such a man as Plato speaks of painting as only an imitative art, and that our pleasure proceeds from observing and acknowledging the truth of the imitation, I think he misleads us by a partial theory. It is in this poor, partial, and so far false view of the art, that Cardinal Bembo has chosen to distinguish even Raphael himself, whom our enthusiasm honours with the name of divine. The same sentiment is adopted by Pope in his epitaph on Sir Godfrey Kneller; and he turns the panegyric solely on imitation, as it is a sort of deception. Though the best critics must always have exploded this strange idea, yet I know that there is a disposition towards a perpetual recurrence to it, on account of its simplicity and superficial plausibility. The truth is, painting is not to be considered as an imitation, operating by deception; so far from it that it is, and ought to be, in many points of view, and strictly speaking, no imitation at all of external nature. Perhaps it ought to be as far removed from the vulgar idea of imitation as the refined civilized state in which we live is removed from a gross state of nature; and those who have not cultivated their imagina-

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of conviction, which would win toleration for greater faults. Sir Joshua Reynolds once declared that the perusal of Richardson's book had made him a painter.

Jonathan Richardson was born in 1665, and died in 1745: he was a portrait-painter of no particular merit, though Walpole calls him the best painter of a head that had appeared in this country. In 1719 he published "An Essay on the Art of Criticism as it relates to Painting;" and "An Argument in behalf of the Science of a Connoisseur." At this time art and all criticism relating to it were at the very lowest ebb, and the enthusiasm of Richardson, and the just and pure principles of art laid down in his books, were little understood and appreciated, were even met by open ridicule, while that puppy Jervas was hymned into immortality by his friend Pope, and Smollet, Young, Fielding, Sterne, made the taste for art and pictures a favourite subject for banter and satire. Had it been a *fashion*, it had perished; but it was founded in truth, and it survives.



tions, which the majority of mankind certainly have not, may be said, in regard to the arts, to continue in this state of nature. Such men will always prefer imitation to that excellence which is addressed to another faculty that they do not possess; but these are not the persons to whom a painter is to look, any more than a judge of morals and manners ought to refer controverted points upon those subjects to the opinions of people taken from the banks of the Ohio or from New Holland.

It is the lowest style only of art, whether of painting, poetry, or music, that may be said, in the vulgar sense, to be *naturally* pleasing; the higher efforts of those arts we know by experience do not affect minds wholly uncultivated. This refined taste is the consequence of education and habit: we are born only with a capacity of entertaining this refinement.

If deceiving the eye were the only business of the art, there is no doubt, indeed, but the minute painter would be more apt to succeed: but it is not the eye, it is the mind, which the painter of genius desires to address; nor will he waste a moment upon those smaller objects which only serve to catch the sense, to divide the attention, and to counteract his great design of speaking to the heart.—Leave it to the vulgar to suppose that those are the best pictures which are most likely to deceive the spectator.—*Sir J. Reynolds.*

IV.—If in a picture the story be well chosen and finely told, at least, if not improved;—if it fill the mind with noble and instructive ideas, I will not scruple to say it is an excellent picture, though the drawing be as much short of precise correctness as that of Correggio, Titian, or Rubens; the colouring as disagreeable even as that of Polidore, Battista Franco, or Michael Angelo: nay, though there is no other goodness but that of colouring and the pencil, I will venture to call it a good picture—that is, that it is good in these re-

spects:—in the first instance, here is a fine story artfully communicated to my imagination, not by speech nor writing, but in a manner preferable to either of them : in the other, there is a beautiful and delightful object, and a fine piece of workmanship, to say no more of it. There never was a picture in the world without some faults, and very rarely is there one to be found which is not notoriously defective in some of the parts of painting. In judging of its goodness, one should pronounce it such in proportion to the number of the good qualities it has, and their degrees of goodness. I will add that, as a philosopher, one should only consider the excellency we see, and enjoy that, as being all belonging to it; no more regretting what it has not, nor thinking of it so much as to diminish our pleasure in that it has, than we do want of taste in a rose, speech in a picture of Van Dyck, or life in one of Raphael.—*Richardson*.

V.—He that paints a history well must be able to write it: he must be thoroughly informed of all things relating to it, and conceive it clearly and nobly in his mind, or he can never express it upon the canvas. He must have a solid judgment with a lively imagination, and know what figures and what incidents ought to be brought in, and what every one should say and think. A painter therefore of this class must possess all the good qualities requisite to an historian, unless it be language, which, however, seldom fails of being beautiful when the thing is clearly and well conceived. But all this is not sufficient to him; he must moreover know the forms of the arms, the habits, customs, buildings, &c., of the age and the country in which the thing was transacted more exactly than the other need to know them; and as his business is not to write the history of a few years, or of one age or country, but of all ages and all nations, as occasion offers, he must have a proportionable fund of ancient and modern learning of all kinds.

As to paint a history a man ought to have the main qualities of a good historian, and something more, he must yet go higher, and have the talents requisite to a good poet,—the rules for the conduct of a picture being much the same with those to be observed in writing a poem; and painting, as well as poetry, requiring an elevation of genius beyond what pure historical narration does. The painter must imagine his figures to think, speak, and act, as a poet should do in a tragedy or epic poem, especially if his subject be a fable or an allegory. If a poet has, moreover, the care of the diction and versification, the painter has a task perhaps at least equivalent to that, even after he has well conceived the thing (over and above what is merely mechanical, and other particulars which shall be spoken to presently), and that is, the knowledge of the nature and effects of colours, lights, shadows, reflections, &c. ; and as his business is not to compose one *Iliad* or one *Æneid* only, but perhaps many, he must be furnished with a vast stock of poetical as well as historical learning.

Besides all this, it is absolutely necessary to a history-painter that he understands anatomy, osteology, geometry, perspective, architecture, and many other sciences, which the historian or poet has no occasion to know.

I thought fit to do justice to the art of painting in the first place; and, before I entered upon the rules to be observed in the conduct of a picture, to tell the painter what qualities he himself ought to have: to which I will add (but not as the least considerable), that, as his profession is honourable, he should render himself worthy of it by excelling in it, and by avoiding all low and sordid actions and conversations, all base and criminal passions. His business is to express great and noble sentiments; let him make them familiar to him, and his own, and form himself into as bright a character as any he can draw. His art is of a vast

extent, and he stands in need of all the time and all the vigour of body and mind allowed to human nature; he should take care to husband and improve these as much as possible by prudence and virtue. The way to be an excellent painter is to be an excellent man; and these united make a character that would shine even in a better world than this.—*Richardson*.

VI.—A painter must not only be a poet, an historian, a mathematician, &c.; he must also be a mechanic; his hand and eye must be as expert as his head is clear, and lively, and well stored with science. He must not only write a history, a poem, a description, but in a fine character: his brain, his eye, his hand, must be busied at the same time. He must not only have a wise judgment to distinguish betwixt things nearly resembling one another but not the same (which he must have in common with those of the noblest professions); but he must, moreover, have the same delicacy in his eyes to judge of the tints of colours, which are of infinite variety; and to distinguish whether a line be straight or curved a little; whether this is exactly parallel to that, or oblique, and in what degree; how this curved line differs from that, if it differ at all, of which he must also judge; whether what he has drawn is of the same magnitude with what he pretends to imitate, and the like; and he must have a hand exact enough to form these in his work answerable to the ideas he has taken of them. An author must think, but it is no matter what character he writes—he has no care about that; it is sufficient if what he writes be legible: a curious mechanic's hand must be exquisite, but his thoughts are commonly pretty much at liberty; but a painter is engaged in both respects. When the matter is well thought and digested in the mind (a work common to painters and writers), the former hath still behind a vastly greater task than the other, and which, to perform

well, would alone be a sufficient recommendation to any man who should employ a whole life in attaining it.

But, by the way, it is not every picture-maker that ought to be called a painter, as every rhymers or Grub-street tale-writer is not a poet or historian: a painter ought to be a title of dignity, and understood to imply a person endued with such excellencies of mind and body as have ever been the foundations of honour amongst men.—*Richardson*.

VII.—Certainly we have in these days mean ideas about painting—mean and false ideas! It has become a mere object of luxury or *virtù*: unless it be addressed to our personal vanity, or to the puerile taste for ornament, show, furniture, it is nothing. The noble art, which was once recognised as the priestess of nature, as a great moral power capable of acting on the senses and the imagination of assembled human beings, as such applied by the lawgivers of Greece, and by the clergy of the Roman Catholic Church—how is it now vulgarised in its objects!—how narrowed in its application! And if it be said that in the present state of society, in these calculating, money-making, political, intellectual times, we are acted upon by far different influences, rendering us infinitely less sensible to the power of painting, then I think it is *not true*, and that the cultivated susceptibility to other moral or poetical excitements, as politics or literature, does not render us less sensible to the moral influence of painting; on the contrary; but she has fallen from her high estate, and there are none to raise her. The public—the national spirit—is wanting; individual patronage is confined, is misdirected, is arbitrary, demanding of the artist anything rather than the highest and purest intellectual application of his art, and affording nor space nor opportunity for him to address himself to the grand and universal passions, principles, and interests of human nature. Suppose a Michael



Angelo born to us in England ; we should not, perhaps, set him to make a statue of snow, but where or how would his gigantic genius, which revelled in the great deeps of passion and imagination, find scope for action ? He would struggle and gasp like a stranded leviathan !—*Visits and Sketches*, p. 246.

VIII.—A man may be a good connoisseur in general, and an ingenious man, and yet his judgment in many cases is not to be regarded ; he may be exactly upon the level with those that are neither one nor the other : there is a certain circle beyond which the wisest men are fools ; every man's capacity has its bounds, and it is not every one's talent to know the utmost extent of these, or to keep himself from making excursions. One connoisseur is well acquainted with the hands of some of the masters, or with some of their manners, but not with others : if he pretends to give his judgment in those cases wherein he is ignorant, it is at least an equal chance but he is wrong ; and if he is so, another, who may not be a better connoisseur in the main, though he is so in this particular, will probably differ from him. The dispute then will lie between a wise man and a fool in the present case ; but that there is a dispute at all is not from the obscurity of the science, but the indiscretion of one of the disputants. I have observed frequent instances of this inequality in ingenious men with some surprise ; I have known the same man talk like a very able connoisseur at one time, and at another like one that had never considered these things at all ; whether that he was at such times careless, or absent from himself, or that he was really out of his depth in those particulars, I know not.—*Richardson*.

IX.—What has been said may show the artist how necessary it is, when he looks about him for the advice and criticism of his friends, to make some distinction of the character,



taste, experience, and observation in this art of those from whom it is received. An ignorant, uneducated man may, like Apelles' critic, be a competent judge of the truth of the representation of a sandal; or, to go somewhat higher, like Molière's old woman, may decide upon what is nature in regard to comic humour; but a critic in the higher style of art ought to possess the same refined taste which directed the artist in his work.—*Sir J. Reynolds.*

X.—The duration and stability of the fame of the old masters of painting is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the human heart by every chord of sympathetic approbation.—*Sir J. Reynolds.*

Their works seem endless as their reputation; to be many as they are complete; to multiply with the desire of the mind to see more and more of them; as if there were a living power in the breath of fame, and in the very names of the great heirs of glory "there were propagation too." It is something to have a collection of this sort to count upon once a-year; to have one last, lingering look yet to come. Pictures are scattered like stray gifts through the world; and while they remain, earth has yet a little gilding left, not quite rubbed off, dishonoured, and defaced.—*Hazlitt.*

XI.—Hampton Court is the great school of Raphael; and God be praised that we have so near us such an invaluable blessing! May the Cartoons continue in that place, and always to be seen, unhurt and undecayed, so long as the nature of the materials of which they are composed will possibly allow! May even a miracle be wrought in their favour, as themselves are some of the greatest instances of the Divine Power's interfering to endue a mortal man with abilities to perform such stupendous works of art!—*Richardson.*

XII.—Few works are more evanescent than paintings.

Sculpture retains its freshness for twenty centuries. The Apollo and the Venus are as they were. But books are perhaps the only productions of man coeval with the human race. Sophocles and Shakspeare can be produced and reproduced for ever. But how evanescent are paintings, and must necessarily be! Those of Zeuxes and Apelles are no more, and perhaps they bore the same relation to Homer and Æschylus that those of Guido and Raphael bear to Dante and Petrarch. There is one refuge from the despondency of this contemplation. The material part, indeed, of their works must perish, but they survive in the mind of man, and the remembrances connected with them are transmitted from generation to generation. The poet embodies them in his creations, the systems of philosophers are modelled to gentleness by their contemplation; opinion, that legislator, is infected with their influence; men become better and wiser; and the unseen seeds are perhaps thus sown which shall produce a plant more excellent even than that from which they fell.—*Shelley.*

XIII.—When I speak of a painter, I do not mean merely a professor, but any man (artist or not) of a liberal mind, with a strong feeling for nature as well as art, who has been in the habit of comparing both together. A man of a narrow mind and little sensibility, in or out of a profession, is always a bad judge; and possibly (as that ingenious critic the Abbé du Bos has well explained) a worse judge for being an artist.—*Price.*

Nothing so contracts the mind as a little practical dexterity, unassisted and uncorrected by general knowledge and observation, and by a study of the great masters of the art. An artist, whose mind has been so contracted, refers everything to his own narrow circle of ideas and execution, and wishes to confine within that circle all the rest of mankind.—*Price.*

XIV.—In a picture-gallery you see three hundred pictures you forget for one you remember.—*Shelley*.

XV.—People have strange ideas about what is natural in painting. They think a group of Dutch boors by Ostade *very natural*, and Correggio's Venus out of nature—whereas it is just the reverse. Those who study pictures must be careful not to confound genuine nature with conventional nature, and to recollect that St. Giles's is no more nature than St. James's.—*A. J.*

XVI.—There are people who, because they do not see at once in a great work of art all that they are told is there, satisfy themselves that therefore it does not exist. Their perception of deficiency is transferred, through predominant self-esteem, from themselves to the object they look on—very consolatory!—*A. J.*

XVII.—S'il ne s'agit pas d'autre chose que d'imiter plus ou moins fidèlement la nature par des lignes et par des couleurs, qu'importe au bonheur ou à la dignité de l'espèce humaine que cette imitation ait été grossière dans un siècle, et admirable dans un autre? Au contraire, quand on considère la peinture dans les phases qu'elle a parcourues comme l'expression imparfaite, il est vrai, mais progressive, à laquelle ont dû recourir les peuples modernes avant que leurs langues fussent formées;—quand on réfléchit que c'est là, dans ces œuvres si informes, qu'ont été déposées les émotions les plus fortes et les plus pures de leur cœur, ainsi que les créations les plus naïves de leur imagination;—quand on pense qu'il était dans leur espérance et dans leur intention que ces monumens dédaignés par nous fussent immortels et rendissent à jamais témoignage de leur enthousiasme et de leur foi,—alors on devient moins difficile sur les divers genres de mérite dont la réunion constitue ce qu'on est convenu d'appeler un chef-d'œuvre, et l'on commence enfin à négliger un peu la surface des choses afin de

pénétrer plus avant dans leur nature.—*Rio (de la Poësie Chrétienne : Forme de l'Art)*.

XVIII.—Art is the blossom of man's mind, as virtue is the fruit.—*A. J.*

XIX.—What Goethe says of poets must needs be applicable to painters. He says, "If we look only at the principal productions of a poet, and neglect to study himself, his character, and the circumstances with which he had to contend, we fall into a sort of atheism, which forgets the Creator in his creation."

I think most people admire pictures in this sort of atheistical fashion; yet, next to loving pictures, and all the pleasures they give, and revelling in all the feelings they awaken, all the new ideas with which they enrich our mental hoard—next to this, or equal with it, is the inexhaustible interest of studying the painter in his works. It is a lesson in human nature. Almost every picture (which is the production of mind) has an individual character reflecting the predominant temperament—nay, sometimes the occasional mood of the artist, its creator. Even portrait-painters, renowned for their exact adherence to nature, will be found to have stamped upon their portraits a general and distinguishing character. There is, besides the physiognomy of the individual represented, the physiognomy, if I may so express myself, of the picture; detected at once by the mere connoisseur as a distinction of manner, style, execution, but of which the reflecting and philosophical observer might discover the key in the mind or life of the individual painter.

In the heads of Titian, what subtlety of intellect mixed with sentiment and passion! In those of Velasquez, what chivalrous grandeur, what high-hearted contemplation! When Ribera painted a head, what power of sufferance! In those of Giorgione, what profound feeling! In those of

Guido, what elysian grace! In those of Rubens, what energy of intellect—what vigorous life! In those of Van Dyck, what high-bred elegance! In those of Rembrandt, what intense individuality! Could Sir Joshua Reynolds have painted a vixen without giving her a touch of sentiment? Would not Sir Thomas Lawrence have given refinement to a cook-maid? I do believe that Opie would have made even a calf's head look sensible, as Gainsborough made our old Queen Charlotte look picturesque.

Michael Angelo and Parmigiano both painted the Three Fates; but those of Parmigiano look as though they could never grow old, and those of Michael Angelo as though they had never been young.—*A. J.*

XX.—When one sees an admirable piece of art, it is part of the entertainment to know to whom to attribute it, and then to know his history. When one is considering a picture or a drawing, and at the same time thinks this was done by him who had many extraordinary endowments of body and mind, and was withal a virtuous man and a fine gentleman in his whole life, and still more at his death, expiring in the arms of one of the greatest princes of that age, Francis I. King of France, who loved him as a friend.\*

Another is of him who lived a long and happy life, beloved of the Emperor Charles V., and many others of the first princes of Europe. When one has another in his hand, and thinks this was done by one who so excelled in three arts, as that any one of them, in that degree he possessed them all, had rendered him worthy of immortality; and who moreover dared to contend with his sovereign (one of

Lionardo da  
Vinci.

Titian.

Michael  
Angelo.

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\* "Much has been said of the honour he received by expiring in the arms of Francis I.; it was indeed an honour (to the king) by which destiny in some degree atoned to that monarch for his future disaster at Pavia."—*Fuseli.*



the haughtiest Popes that ever was), and upon a slight offered to him to extricate himself with honour.

Another is the work of that great, self-formed, authentic Correggio. genius who was the model of all supernatural grace ; who alone painted heaven as surely it is, and hath represented to human weakness the angelic nature—this, too, by inspiration, not having had any master, or none but whom he left quite out of sight in the earliest progresses of his divine pencil. He even never saw the works of other great masters, having confined himself to his native Lombardy, except one single one of Raphael, and a great one indeed that was—his “ St. Cecilia ”—when brought to Bologna ; and then, after considering it with long attention and the admiration it deserved, he had the spirit (and he had the right to that spirit) to say, “ Well, I am a painter too.” (*Anch'io sono pittore !*)

Another we shall consider as the work of him who re- Annibal Carracci. stored painting when it was almost sunk—of him whom his art made honourable, but who, neglecting and despising greatness with a sort of cynical pride, was treated suitably to the figure he gave himself, not to his merit ; which, not having philosophy enough to bear it, broke his heart. Another is performed by one who, on the contrary, was a Rubens. fine gentleman, and lived in great magnificence, and was much honoured by his own and foreign princes,—who was a courtier, a statesman, and a painter, and so much all these that, when he acted in either character, *that* seemed to be his business, and the others his diversion. When one thus reflects, besides the pleasure arising from the excellencies and beauties of the work, the fine ideas it gives us of natural things, the noble way of thinking one finds in it, and the pleasing thoughts it may suggest to us, an additional pleasure results from these reflections.

But, oh the pleasure ! when a connoisseur and lover of



Raphael.

art has before him a picture or drawing of which he can say—"This is the hand, these the thoughts, of him who was one of the politest, best-natured gentlemen that ever was; who was beloved and assisted by the greatest wits and the greatest men then at Rome, at a time when politeness and all those arts which make life truly agreeable were carried to a greater height than at any period since the reign of Augustus,—of him who lived in great fame, honour, and magnificence, and died universally lamented, and even missed a cardinal's hat only by dying a few months too soon; but was, above all, highly esteemed and favoured by two Popes, the only ones who filled the chair of St. Peter in his time;—one, in short, who could have been a Lionardo, a Michael Angelo, a Titian, a Correggio, a Parmigiano, a Rubens, or any other, when he pleased; but none of them could ever have been a Raphael!" When we compare the hands and manners of one master with another, and those of the same man in different times; when we see the various turns of mind and excellencies; and, above all, when we observe what is well or ill in their works,—as it is a worthy, so it is also a very delightful exercise of our rational faculties.—*Richardson.*

XXI.—The painters of the Roman school were the best designers, and had more of the antique taste in their works than any of the others, but generally they were not good colourists. Those of Florence were good designers, and had a kind of greatness, but it was not antique. The Venetian and Lombard schools had excellent colourists, and a certain grace, but entirely modern, especially those of Venice; but their drawing was generally incorrect, and their knowledge in history and the antique very little. And the Bolognese school of the Carracci is a sort of composition of the others; even Annibal himself possessed not any part of painting in the perfection which is to be seen in those from whom his

manner is composed, though, to make amends, he possessed more parts than perhaps any other master, and all in a very high degree. The works of those of the German school have a dryness and ungraceful stiffness, not like what is seen amongst the old Florentines. The Flemings were good colourists, and imitated nature as they conceived it—that is, instead of raising nature, they fell below it, though not so much as the Germans, nor in the same manner. Rubens himself lived and died a Fleming, though he would fain have been an Italian; but his imitators have caricatured his manner—that is, they have been more Rubens in his defects than he himself was, but without his excellencies. The French, excepting some few of them (N. Poussin, Le Sueur, Sebastian Bourdon), as they have not the German stiffness nor the Flemish ungracefulness, neither have they the Italian solidity; and in their airs of heads and manners they are easily distinguished from the antique, how much soever they may have endeavoured to imitate it.—*Richardson*.

XXII.—The critic of art ought to keep in view not only the capabilities, but the proper objects of art. Not all that art can accomplish ought she to attempt. It is from this cause alone, and because we have lost sight of these principles, that art among us is become more extensive and difficult, and less effective and perfect.—*Lessing*.

XXIII.—There is no more potent antidote to low sensuality than the adoration of beauty. All the higher arts of design are essentially chaste, without respect of the object. They purify the thoughts, as tragedy, according to Aristotle, purifies the passions. Their accidental effects are not worth consideration. There are souls to whom even a vestal is not holy.—*A. W. von Schlegel*.\*

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\* Fragments from German Writers, translated by Mrs. Austin, pp. 17-20.

XXIV.—Here it may be proper to take notice of the prejudice many people have to naked figures. It is difficult to discover any settled rules of propriety in the different modes of dress, as all ages and nations have fluctuated with regard to their notions and fashions in this matter. The Greek statues of the Laocoon, Apollo, Meleager, Hercules; the fighting and dying Gladiator, and the Venus de Medicis, though altogether without drapery, yet surely there is nothing in them offensive to modesty, nothing immoral: on the contrary, looking on these figures, the mind of the spectator is taken up with the surprising beauty or sublimity of the personage, his great strength, vigorous and manly character; or those pains and agonies that so feelingly discover themselves throughout the whole work. It is not in showing or concealing the form that modesty or the want of it depends; they arise entirely from the choice and intentions of the artist himself. The Greeks and other great designers gave into this practice (of representing the figure undraped) in order to show in its full extent the idea of character they meant to establish. If it was beauty, they show it to you in all the limbs; if strength, the same; and the agonies of the Laocoon are as discernible in his foot as in his face. This pure and naked nature speaks a universal language, which is understood and valued in all times and countries, where the Grecian dress, language, and manners are neither regarded nor known. It is worth observing also that many of the fair sex do sometimes betray themselves by their over-delicacy (which is the want of all true delicacy) in this respect. But I am ashamed to be obliged to combat such silly affectations; they are beneath men who have either head or heart; they are unworthy of women who have either education or simplicity of manners; they would disgrace even waiting-maids and sentimental milliners.—*Barry.*

XXV.—A fine gallery of pictures is a sort of illustration

of Berkeley's theory of matter and spirit. It is like a palace of thought—another universe, built of air, of shadows, of colours. Everything seems palpable to feeling as to sight; substances turn to shadows by the arch-chemic touch; shadows harden into substances; “the eye is made the fool of the other senses, or else worth all the rest.” The material is in some sense embodied in the immaterial, or at least we see all things in a sort of intellectual mirror. The world of art is an enchanting deception. We discover distance in a glazed surface; a province is contained in a foot of canvas; a thin evanescent tint gives the form and pressure of rocks and trees; an inert shape has life and motion in it. Time stands still, and the dead reappear by means of this so potent art!

What hues (those of nature mellowed by time) breathe around, as we enter! What forms are there woven into the memory! What looks, which only the answering looks of the spectator can express! What intellectual stores have been yearly poured forth from the shrine of ancient art! The works are various, but the names the same: heaps of Rembrandts frowning from their darkened walls—Rubens's glad gorgeous groups—Titian's more rich and rare—Claude always exquisite, sometimes beyond compare—Guido's endless cloying sweetness—the learning of Poussin and the Carracci—and Raphael's princely magnificence, crowning all. We read certain letters and syllables in the catalogue, and at the well-known magic sound a miracle of skill and beauty starts to view.

Pictures are a set of chosen images, a stream of pleasant thoughts passing through the mind. It is a luxury to have the walls of our rooms hung round with them, and no less so to have such a gallery in the mind,—to con over the relics of ancient art bound up “within the book and volume of the

brain, unmixed (if it were possible) with baser matter." A life passed among pictures, in the study and the love of art, is a happy, noiseless dream: or rather it is to dream and to be awake at the same time, for it has all "the sober certainty of waking bliss," with the romantic voluptuousness of a visionary and abstracted being. They are the bright consummate essences of things, and he who knows of these delights, "to taste and interpose them oft, is not unwise!" —*Hazlitt*.

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\* \* \* The reader is requested to observe, that in the following Catalogues the letters P. or W. signify that the picture is painted on panel or wood; C. that it is painted on canvas. In the measurements the height is always placed first. Thus, 2 ft. by 3 ft. signifies that the picture is two feet high by three feet wide; 3 ft. by 2 ft., that it is three feet high by two feet wide.

A portrait is understood to be *life-size*, and to represent the person to the waist, when not otherwise expressed; *half-length*, signifies that the figure is seen below the waist, and one or both hands introduced. *Three-quarters*, that the figure is seen nearly to the knees. This is sometimes called *Kitcat length*, because the members of the *Kitcat Club* were so painted by Sir Godfrey Kneller, which made this particular size fashionable.

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THE  
NATIONAL GALLERY,  
INSTITUTED 1824.

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You then, whose judgment the right course would steer,  
Know well each *artist's* proper character,  
His fable, subject, scope,——  
Religion, country, genius of his age;  
Without all these at once before your eyes,  
Cavil you may, but never criticise.—POPE.





# THE NATIONAL GALLERY.

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## INTRODUCTION.

It has been a subject of astonishment to intelligent foreigners that, in a country like England, possessed of such vast resources both in wealth and power, no National Gallery of art belonging, or at least accessible, to the public at large, should have existed till within the last twenty years. If, on the death of Charles I., his magnificent collection, instead of being sold for some paltry thousands, had been retained as the property of the Commonwealth, we should now rival the most celebrated foreign galleries in the possession of grand works of art. After the purchase of the gallery of the Duke of Mantua, King Charles's collection included about 387 pictures of value, among which were 9 by Raphael, 16 by Giulio Romano, 11 by Correggio, 28 by Titian, 20 by Vandyck, &c.; and persons conversant with the history of the arts in England, who meet, in the galleries of foreign Princes, chef-d'œuvres once in our possession, obtained at great cost and afterwards sold beneath their value, may be pardoned if on such occasions, they do not feel like citizens of the world, but rather indulge in some private and patriotic regrets for a loss now irretrievable. Something of this coarseness of taste and ill-understood economy might have been imputed to the republican and utilitarian spirit of those times, had we not seen that the English Government, one hundred and fifty years after the dispersion of King Charles's pictures, and when directed by principles diametrically opposite, did not

display more wisdom, taste, or foresight, than the stern puritanical republicans of 1649. During the French invasion of Italy in 1797-8 the nobles of that country, impoverished by the heavy contributions exacted from them, found themselves under the necessity of disposing of the works of art long accumulated in their families. These were, according to the Italian custom, in all cases so strictly entailed, that nothing but such a convulsion as then shook the whole frame of civilised society to its very basis could have effected their alienation. The Princes Borghese, Colonna, Barberini, Chigi, Corsini, Falconieri, Spada, Lancelotti, and others, parted with their pictures, reluctantly indeed, and at prices far beneath their real value. At this period the outlay of about £20,000 would have secured to this country the possession of some of the grandest works of art now existing, and a representation to this effect was made to the Government, but remained unnoticed. What were Titians and Correggios to us in those days,

“ When rumour of oppression and deceit,  
Of unsuccessful or successful war,”

filled all ears, occupied all minds? A lieutenant in the navy was then a greater man than Raphael: and it must be allowed that, had Pitt and his ministry taken up the matter seriously, though thanks and deathless praise would have been their meed to all later times, the national feeling would *then* have been against them. The opportunity passed away, never to be recalled. The public spirit of England, so magnificently displayed in the building of hospitals and bridges, and fighting, at her own cost, the battles of all Europe, has not till lately been directed to the fine arts: not till lately has a feeling been awakened in the public mind, that, in the endeavour to humanise and educate the heart of a nation for all noble and all gentle purposes, art, if not the most important, is no despicable means towards that greatest end.

It appears that, between the years 1804 and 1823, the idea of forming a National Gallery of art had several times been suggested to the Government, but in vain. Sir Francis Bourgeois, who in 1811 left his fine collection to Dulwich College, wished to have appropriated it to the nation at large, provided a suitable building were prepared to receive it. This offer was not accepted.

In the year 1823 John Julius Angerstein, a wealthy banker and merchant of London, died and left to his heirs a gallery of 38 pictures, many of which were considered first-rate in point of beauty and value. Mr. Angerstein had acquired them by a judicious outlay of ready money during the war, and had been assisted in the selection by his two friends, Benjamin West and Sir Thomas Lawrence. There were, notwithstanding, some copies, since detected, and some indifferent pictures, in the number. The expediency of purchasing this collection was urgently pressed on the Government by Mr. Agar Ellis (afterwards Lord Dover) and Sir George Beaumont. Meantime the King of Bavaria, the Prince of Orange, and others, sent to treat with the heirs of the property. A sensation, amounting to apprehension, was excited among those who felt the importance of the crisis.\* They were few, but they were influential.

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\* At this time, Sir Thomas Lawrence, being consulted as to the value which ought to be set on the whole collection, wrote back the following hurried reply, which strongly expresses both his high opinion of the pictures, and his alarm lest they should be sent out of the country:—

“Dear Angerstein,—I do most sincerely think that you should not ask less than 70,000*l.* from the Prince of Orange; and as sincerely do I pray and implore that even at that price he may not have them. At least, before they are sold, as just patriotism and due to our country, they should be offered for a less sum to the Government—to Lord Liverpool. Ever most truly yours, but at this instant with great anxiety and dread.

THOMAS LAWRENCE.”

Still Lord Liverpool hesitated. He and the other ministers were absolutely intimidated by the fierce attacks of the economists, and scarcely dared to propose such a measure themselves, dreading the apathy of some and the animosity of others. Lord Dover acknowledged that he should have wanted courage to bring the subject before the House of Commons, had it not been for the stimulating zeal of Sir George Beaumont. This accomplished and enthusiastic man was indefatigable in his exertions and representations. One of his letters to Lord Dover at this time is very striking :—

“ You have proved yourself so sincere a friend to the arts, that I am sure you must have heard the report that Lord Hertford is in treaty for and likely to purchase Angerstein’s pictures; but that, if he finds the nation will buy them, he will give up his claim. I hope the latter part of the report is true, and that the country will purchase. You manifested such sincere and laudable zeal to bring this about, that I have great hopes you will carry your point: certainly I would rather see them in the hands of his Lordship than have them lost to the country; but I would rather see them in the Museum than in the possession of any individual, however respectable in rank or taste; because taste is not inherited, and there are few families in which it succeeds for three generations. My idea, therefore, is, that the few examples which remain perfect can never be so safe as under the guardianship of a body which never dies; and I see every year such proofs of the carelessness with which people suffer these inestimable relics to be rubbed, scraped, and polished, as if they were their family plate, that I verily believe, if they do not find some safe asylum, in another half-century little more will be left than the bare canvases.”

At last Lord Liverpool took courage, and proposed to Parliament to purchase the Angerstein collection as it stood, at a

just valuation, and make it the nucleus of a National Gallery. The gentlemen who were most instrumental in determining the minister to this step were Lord Aberdeen, Lord Farnborough, Mr. Alex. Baring (now Lord Ashburton), Lord Dover, Lord Wharnccliffe, and Mr. William Smith of Norwich; but among the most influential and enthusiastic advocates of the measure were Sir George Beaumont, Galley Knight, and Sir Thomas Lawrence, then President of the Royal Academy. "Buy this collection of pictures for the nation," said Sir George Beaumont, "and I will add mine;" and the offer—the bribe shall we call it?—was accepted. In the November following Sir George thus writes to Lord Dover:—"Our friend Knight has informed me that Parliament has resolved upon the purchase of the Angerstein collection; and as I shall always consider the public greatly indebted to your exertions, I hope you will pardon my troubling you with my congratulations. By easy access to such works of art the public taste must improve, which I think the grand desideratum; for when the time shall come when bad pictures, or even works of mediocrity, shall be neglected, and excellence never passed over, my opinion is, we shall have fewer painters and better pictures. I think the public already begin to feel works of art are not merely toys for connoisseurs, but solid objects of concern to the nation; and those who consider it in the narrowest point of view will perceive that works of high excellence pay ample interest for the money they cost. My belief is, that the Apollo, the Venus, the Laocoon, &c., are worth thousands a-year to the country which possesses them."

The sum at which the whole of the Angerstein pictures were valued by competent judges was 57,000*l.*; to defray other incidental expenses Parliament granted the farther sum of 3000*l.*, in all 60,000*l.*\* The pictures remained for several

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\* The prices given for the three great collections sold in England within the last century may perhaps be interesting as data. The



years in the house of Mr. Angerstein in Pall-mall, where they were first opened to the public on the 10th of May, 1824. They were placed in the edifice they now occupy in 1838, and it was opened to the public on the 9th of April in that year.

In the mean time, the original collection had been materially increased by purchases and bequests. In 1825 three fine pictures, viz. the Bacchus and Ariadne of Titian (No. 35), the Dance of Bacchanals by Nicolo Poussin (No. 62), and, subsequently, Annibal Carracci's "Christ and St. Peter" (No. 9), were purchased of Mr. Hamlet the jeweller, for 8000*l*. In the same year the exquisite little Correggio (No. 23) was bought from Mr. Nieuwenhuys for 3800 guineas.

In 1826 Sir George Beaumont (dear be his memory therefore to every lover of art and of his country !) made a formal gift of his pictures, valued at 7500 guineas, to the nation. This was the first example given of private munificence. Sir George, besides being a passionate lover of art, was himself a fine artist. The pictures he had collected round him were not mere objects of pride or taste, but the loved companions of his leisure—the revered models of his art: we are told he used to gaze upon them by the hour; he could scarcely bear to be absent from them. Yet, endowed with a truly poetical and elevated mind, he appears

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Houghton pictures, 232 in number, collected by Sir Robert Walpole, were sold to the Empress Catherine of Russia for 43,500*l*. The pictures were overvalued, even in the estimation of Horace Walpole, and the Empress never paid more than 36,000*l*. of the money, and, in the extremity of her imperial indignation, she refused to look at them, or to allow them to be taken out of the packing-cases in which they arrived at St. Petersburg. Her disgust at being, as she thought, overreached, was stronger than her love for fine pictures. The Orleans collection, consisting of 296 pictures, was sold, in 1798, for 43,555*l*.; and the Angerstein collection of 38 pictures was valued and sold at 57,000*l*.

to have felt and understood one of the highest, truest sources of delight, when, "with ambition, modest yet sublime," he made of this rich sacrifice a *gift*, and not a *bequest*, and had the gratification while he yet existed of seeing his pictures, by him not only valued but loved, hung up in public view to bestow on thousands "unreproved pleasure." And, as this was most nobly done, so there was something affecting in his request to be allowed to retain till his death one little picture, a favourite Claude, which had long been in his possession. For several years he had never moved from one residence to another without it; but carried it about with him like a household god. This picture (No. 61) will henceforth be consecrated by these grateful and tender recollections in the mind of every spectator.\*

In the year 1831 a magnificent addition was made to the Gallery by the bequest of the Rev. William Holwell Carr, a clergyman who had expended his private fortune in the acquisition of works of art, and left to the nation thirty-one pictures, most of them excellent works of the Italian school.

In 1834 a most important acquisition was made by the purchase of two celebrated works of Correggio, the Education of Cupid, and the Ecce Homo, which had been bought by the Marquess of Londonderry with the collection of Murat, and were by him sold to the nation for 10,000 guineas.

\* Sir George Beaumont died on the 7th of February, 1827, at the age of seventy-four. The friendship between him and Wordsworth has been celebrated by the latter in many beautiful poetical compliments:—

"One woo'd the silent art with studious pains,  
These groves have heard the other's pensive strains;  
Devoted thus their spirits did unite  
By interchange of knowledge and delight."

Which may be compared with Pope's elegant compliment to Jervas the painter:—

"Smit with the love of sister-arts we came,  
And met congenial, mingling flame with flame," &c.

In 1838 Lord Farnborough bequeathed to the Gallery fifteen pictures, chiefly of Dutch and Flemish masters, and a few Italian, the value of which could not be less than seven or eight thousand pounds. Other benefactors of the Gallery are enumerated by name at the end of this Introduction.

The number of pictures is at present 177, of which 118 have been either presented or bequeathed by individuals. We possess one of the finest pictures of the Florentine school in the Raising of Lazarus;\* but the school of Raphael is most inadequately represented in the Saint Catherine, beautiful as it is. We may esteem ourselves rich in Correggios (we have three among his finest productions, and he is the rarest of the first-rate masters, Michael Angelo excepted); also in pictures of Claude, and of Nicolò and Gaspar Poussin, and of Annibal Carracci and his school. We are poor in fine specimens of some of the best of the early Italian masters; of Gian Bellini, of Francia, of Perugino, the master of Raphael, of Fra Bartolomeo, of Frate Angelico—

“ The limner cowl'd, who never raised his hand  
Till he had steep'd his inmost soul in prayer,”—

and others who flourished in the latter half of the 15th century, we have as yet nothing:† of Titian we have only one very good picture,—not one of his wondrous portraits;

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\* I call it *Florentine*, because, though painted by the Venetian, Sebastian del Piombo, the composition is by Michael Angelo, and bears the stamp of his school of design.

† See Mr. Solly's Evidence before the Arts Committee in 1836:—“ I should say that painting was at its greatest state of perfection from 1510 to 1530; but even of that period there are a great number of painters whose works are not known in this country, as Gaudenzio Ferrari, Bernardino Luino, Cesare da Sesto, and Salaino (Milan); Andrea da Salerno (the Raphael of Naples); and painters of Bergamo, Padua, Verona, Treviso, whose works are all extremely fine, and would be desirable for a National Gallery (No. 1845).”

the only Giorgione is doubtful. Of the gorgeous Paul Veronese and the fiery Tintoretto there is nothing of consequence.\* Of the power and splendour of Rubens we have some fair examples; but for the great pictures at Whitehall, which he painted for Charles I., and which lie there out of sight and out of mind, there is absolutely no space in our National Gallery. They exceed in dimensions (both in breadth and height) any room in it.† Of Salvator Rosa, whose great works are so often met with in England, we have but one picture—a noble one, it must be allowed. There are two fine Murillos, but of Velasquez nothing,—for the picture which bears his name is certainly not his: and of the other great masters of the Spanish school—Alonzo Cano, Zurbaran, Coello, el Mudo, el Greco—not one picture. We are as yet most poor in the fine masters of the Dutch school. There is not a single specimen of Hobbema or Ruysdael. The specimens of Vandervelde are insignificant; and of the beautiful conversation-pieces of Terburg, Gerard Douw, Netscher, Metz, Ostade, Franz Mieris, and their compeers, not one. But what is most extraordinary, and almost melancholy, is, our poverty in the works of Van Dyck, a painter almost naturalised among us; whose best years were spent in England, whose best works belong to us and our history. The only very good picture of his here—the portrait styled *Gevartius*—as a specimen of what his pencil could do, is invaluable; but otherwise not interesting. How would it keep alive in the mind of the people all the chivalrous, and patriotic, and historical associations connected with the families of our old

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\* The consecration of St. Nicholas is undoubtedly a fine picture; but when we speak of important works of Paul Veronese, we allude to such as are to be seen at Venice, Dresden, and in the Louvre. In the latter collection is the "*Marriage at Cana*," which no room in our National Gallery is large enough to contain.

† *Vide Evidence before the Arts Committee (1654).*

nobility, to see from these walls the effigies of our Stanleys, Howards, Cecils, Percies, Russells, Cavendishes, Whartons, Villierses, with their noble dames and daughters, the Lady Margarets and Lady Dorotheas, looking down magnificent and gracious, as they have been immortalised by the pencil of Van Dyck! Will no one bestow on us an Arundel, or a Derby, or a Hamilton—a Lady Carlisle, a Lady Wharton, a Lady Rich, a Sacharissa, or a Mrs. Hutchinson? Most willingly would we dispense with some of the pictures now occupying the walls of the gallery, to make room for them:—but until we are thus gloriously enriched, those who worship Van Dyck, and those who would study him, must seek him at Windsor, or at Chatsworth, or at Wilton. Let it be allowed also to wish for a few more, and more distinguished, pictures of our own Sir Joshua Reynolds. The difficulties which must stand in the way of any government patronage of living artists will be understood at once; but what individual spirit and generosity has begun in the case of Hilton's noble picture—"Sir Calepine rescuing Serena"—may, and it is to be hoped *will*, be carried much further; guided, however, by elevated taste and genuine public spirit, and love of art for art's sake:—shameful would it be, and most pitiful, if the spirit of *jobbing*, which finds its way into most of our public undertakings, could be suffered to intrude into such a sanctuary as this. Under the present direction we may feel assured that it could not happen,—and that whatever is done will be done at least conscientiously.

The utter want of all arrangement and classification has been publicly and severely noticed; but is not the number and choice of the pictures much too confined at present to admit of that systematic arrangement we admire in the foreign galleries of art? It appears to me that the number of pictures should be at least doubled before any such arrangement could be either improving or satisfactory, though



undoubtedly the purposes for which the *National Gallery* has been instituted demand that it should be taken into consideration as soon as possible.\* In the present state of the gallery, still in its very infancy, any comparison with some of the celebrated foreign galleries would be invidious and absurd. I will only observe that in the collection at Berlin, which was begun about the same time with our National Gallery, there are now about 900 pictures admirably arranged; in the glorious Pinacothek at Munich there are 1600 pictures, the arrangement of which appears to me perfect. The Florentine Gallery containing about 1500 pictures, that of the Louvre containing about 1350, that of Dresden about 1200, that of the city of Frankfort (of recent date, and owing its existence to an individual) about 340 pictures, all afford facilities in the study of art which we look for in vain, as yet, in our own.

A gallery like this—a national gallery—is not merely for the pleasure and civilization of our people, but also for their instruction in the value and significance of art. How far the history of the progress of painting is connected with the history of manners, morals, and government, and, above all, with the history of our religion, might be exemplified visibly by a collection of specimens in

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\* According to the testimony of Mr. Seguier, given before the Parliamentary Committee, the space at present allotted would not allow of such an arrangement:—"Q. Has there been no provision in the plan of the National Gallery for the historical arrangements of pictures according to schools, and for making a distinction between the great schools of Italy and the different national schools?—A. I should doubt whether there is room for that.—Q. But has there been no arrangement with that view?—A. Certainly not.—Q. Have you ever turned your attention to what I called before the collection, their arrangement in schools, and their division, so as to make them as much historical as possible; connecting the masters with their pupils, and giving an instructive as well as an interesting view to the public of the pictures before them?—A. I think that would be exceeding desirable; but that, perhaps, can only be done in a very large collection."



painting, from the earliest times of its revival, tracing the pictorial representations of sacred subjects from the ancient Byzantine types of the heads of Madonnas and Apostles, through the gradual development of taste in design and sensibility to colour, aided by the progress in science, which at length burst out in fullest splendour when Leonardo da Vinci, Michael Angelo, Raphael, Correggio, Titian, were living at the same time. (What an era of light! it dazzles one's mental vision to think of it.) They effected much, but how much did they owe to their predecessors? As to the effect which would be produced here by the exhibition of an old Greek or Siennese Madonna, I can imagine it all; —the sneering wonder, the aversion, the contempt; for as yet we are far from that intelligence which would give to such objects their due relative value as historic monuments. But we are making progress: in the fine arts, as in many other things, knowledge comes after love. Let us not despair of possessing at some future period a series of pictures so arranged, with regard to school and chronology, as to lead the inquiring mind to a study of comparative style in art; to a knowledge of the gradual steps by which it advanced and declined; and thence to a consideration of the causes, lying deep in the history of nations and of our species, which led to both.

Meantime the very confined precincts assigned to the National Gallery have excited some well-founded misgivings, and people ask very naturally—"Suppose that another munificent spirit were to rise up among us, emulous of Sir George Beaumont, Mr. Carr, or Lord Farnborough, and bequeath or present a gallery of pictures to the nation: where are they to be hung?" There is indeed a room (a sort of cellar) beneath, where the few pictures not exhibited are for the present incarcerated, and which is intended, I believe, to receive those for which there is no room above stairs; but the arrangement of space and light is as bad as possible. We

may for the present comfort ourselves in the reflection that some twenty or thirty pictures, which now *adorn* the walls of these rooms, might be turned out without any great loss to the public, or any essential diminution of the value and attraction of our National Gallery. But this comfort can only last a certain time, and then——? I suppose we must have what the Scotch call a *fitting*, and seek house-room elsewhere.

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NAMES of the TRUSTEES first appointed in 1824:—

THE EARL OF LIVERPOOL.	LORD FARNBOROUGH.
THE EARL OF RIPON.	SIR GEORGE BEAUMONT, BART.
THE EARL OF ABERDEEN.	SIR THOMAS LAWRENCE, P.R.A.

NAMES of the TRUSTEES in 1840:—

DUKE OF SUTHERLAND.	LORD COLBORNE.
MARQUESS OF LANSDOWNE.	LORD MONTEAGLE.
MARQUESS OF NORTHAMPTON.	SIR ROBERT PEEL.
EARL GREY.	SIR CHARLES BAGOT.
EARL OF ABERDEEN.	SIR JAMES GRAHAM.
EARL OF RIPON.	SIR MARTIN A. SHEE.
LORD ASHBURTON.	SAMUEL ROGERS, ESQ.
LORD FRANCIS EGERTON.	WILLIAM WELLS, ESQ.

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The annual expenses of the establishment have varied little since the opening, and have never amounted to 1000*l.*, every charge, taxes, salaries, &c., included.

Referring to the evidence taken before the Committee of the House of Commons in 1836, it there appears that no funds are set apart or available for the purchase of pictures, and that the degree of responsibility resting with the trustees, keepers, and other officials, is not exactly defined, and by no means clear to themselves or to the public.

The number of rooms now open to the public is six, four large and two small. In the latter, which I suppose to be planned for cabinet pictures, are placed for the present some of the largest pictures we possess, to their great disadvantage :

while the grand drawings by Annibal Carracci, presented by Lord Francis Egerton, and the drawing of Baldassar Peruzzi, presented by Lord Vernon, are hung in the passage.

All persons are admitted to the Gallery without fee or distinction during the first four days of the week; the other two days are appropriated to students, who have permission to copy pictures. This permission is obtained by application to Mr. Seguier, the keeper, sending at the same time a drawing or picture as a specimen of the ability of the applicant.

The fears once entertained that the indiscriminate admission of the public would be attended with danger to the pictures, or would prove otherwise inexpedient, have fortunately long since vanished; no complaint has ever been made. The deportment of those who are seen wandering through the rooms (on a holiday particularly), with faces of curiosity, pleasure, and astonishment, has hitherto been exemplary; and to listen to their remarks, and to the questions they put to the attendants (always replied to with intelligence and civility), is sometimes highly interesting and amusing.

On Whit-Monday, 1840, the number of persons admitted was 14,000. The number during the whole week was 24,980.

The number of persons admitted during the year 1835 was 130,000. The number admitted from October, 1839, to October, 1840, was 768,244.

The average number admitted daily is therefore about 2830.

These numbers are given on the authority of the under-keeper.

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Here follow the names of those individuals who have presented or bequeathed pictures to the National Gallery of England from its foundation in 1823 to the year 1840.

Sir George Beaumont, Bart., presented	.	.	1825.	15 pictures.
The Rev. W. Long presented	.	.	1825.	1 „

M. M. Zachary, Esq., bequeathed . . .	1826.	1 pictures.
The late Duke of Sutherland presented . . .	1828.	1 „
The Dowager Lady Beaumont presented. . .	1828.	2 „
The Rev. William Holwell Carr bequeathed . .	1831.	34 „
George James Cholmondely, Esq., bequeathed	1831.	3 „
James Forbes, Esq., bequeathed . . . . .	1835.	1 „
The Rev. R. E. Kerrick presented. . . . .	1835.	1 „
King George IV. presented . . . . .		1 „
King William IV. presented. . . . .	1836.	6 „
Lieut. Colonel John Hervey Olney bequeathed	1837.	18 „
Lieut. General William Thornton presented . .	1837.	1 „
Charles Earl of Blessington bequeathed . . .	1837.	1 „
Mr. Sergeant Taddy presented . . . . .	1837.	1 „
F. Robertson, Esq. . . . .	1837.	1 „
H. Singleton, R.A. . . . .	1837.	2 „
The Duke of Northumberland presented . . .	1838.	6 „
Charles Lord Farnborough bequeathed . . .	1838.	16 „
By subscription presented . . . . .	1838.	1 „
Galley Knight, Esq., presented . . . . .	1839.	2 „
Lord Vernon presented . . . . .	1839.	2 „
Capel Lofft, Esq., presented. . . . .	1839.	1 „
Charles Earl of Liverpool presented . . . .		1 „
William Wilkins, Esq., presented . . . . .		1 „
Rev. Dr. Hawes, of Salisbury, bequeathed . .		1 „
The Governors of the British Institution presented		6 „
The Lord Francis Egerton presented . . . .	1837.	2 drawings.

Seven of these pictures are not yet hung up. Among them are the “Leda,” painted (and not well painted) after a celebrated composition of Michael Angelo: the original drawing is now in possession of the Royal Academy; “Mars and Venus,” attributed to Tintoretto; and a well-known picture of Bartholomew Spranger, “Men destroyed by Dragons,”—an example of the spurious and outrageous style introduced from Italy, and so much the fashion in Germany before the time of Rubens. Nor are the other pictures in the regions below worth much. Dr. Waagen, in his evidence before the Commons, has this observation:—“I think the National Gallery should have the power, when it received bequests from individuals, to exchange or transfer them to the provincial galleries, and the power of selling, for the benefit of the Gallery, any which might tend to degrade the public taste.”

I would instance the fine copy of Correggio’s “Ecce Homo,” attributed to Ludovico Carracci, as a picture which might be elsewhere very desirable, and is here superfluous, now that we possess the original.

EXTRACT from the EVIDENCE of MR. SEGUIER, Keeper of the National Gallery, before the Committee of the House of Commons in 1836.

“ 1570. Q. Should you not wish, for a national collection, that the history of each painting should be traced as closely as possible?

A. It would be very desirable.

Q. And, therefore, should not the collection in a National Gallery be founded on history as well as criticism?

A. I should think it should.

Q. Judging by criticism alone would be judging without much certainty?

A. It would.

Q. If you can ascertain that a picture was painted expressly for a particular palace, or a particular church, and you can trace it thither, is it not desirable to do so?

A. I think that is very desirable.

Q. You would, of course, suggest a catalogue *raisonné*?

A. Yes.

Q. You consider that indispensable to any gallery?

A. Yes.”

CATALOGUE  
OF THE  
NATIONAL GALLERY.

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MICHAEL ANGELO BUONAROTTI and SEBASTIAN DEL  
PIOMBO.

1. The Raising of Lazarus.

“ He cried with a loud voice, Lazarus, come forth. And he that was dead came forth, bound hand and foot with grave-clothes : and his face was bound about with a napkin. Jesus said unto them, Loose him, and let him go.”—*John xi. 43, 44.*

“ THE point of time chosen is after the completion of the miracle. Lazarus is represented sitting on the stone coffin which had contained his body, supported by three men, who, having been employed to remove the lid from the sepulchre, are now relieving him from the grave-clothes with which he was enveloped. Jesus, standing in the midst, appears to be addressing him after his return to consciousness, in words, as may be supposed, not unlike those which he had before used to Martha and Mary: ‘ I am the resurrection and the life ; he that believeth in me shall never die : ’ ” (or, as others have interpreted the action, he is appealing to his heavenly Father to bear witness to his divine mission: ‘ I knew that thou hearest me always ; but because of the people which stand by I said it, that they may believe that thou hast sent me ; ’ or, according to others, he is uttering the command, ‘ Loose him, and let him go ; ’ which last appears to me the right interpretation). “ The first great moment is past, and the overwhelming and indescribable emotions, occasioned by the miracle in the breasts of the spectators, have somewhat sub-



sided, and have given place to varied feelings of astonishment, reverence, or devotion. Immediately behind the figure of Christ is an old man, who looks awe-struck upon the reanimated corpse, elevating both his hands; a figure admirable for the expression, and which Buonarotti repeated many years afterwards in the *Last Judgment*; and in the foreground, on the left, is seen another old man, kneeling at the feet of Christ, his withered hands folded in trembling adoration. The figure of Lazarus is a masterpiece, as well for the invention as the execution; it forms, with the men employed to unbind him, the most prominent group in the picture. The drapery is admirably disposed for effect: the deep shadow cast over his face by the linen napkin round his head vividly recalls to mind the night of the grave which but just before enveloped him; the eye looking eagerly from this shade upon Christ, his Redeemer, shows us on the other hand the newly awakened life in its most intellectual organ; he looks out from his shrouded prison on this new world with hurried amazement, as if death had scarcely yet resigned his power over his senses." (The leading expression in the countenance and figure of Lazarus is certainly not gratitude or adoration, as it has been assumed,—but wild astonishment and a sort of unconscious impatience to release himself from the ghastly incumbrances which bound him hand and foot.) "The man who supports the body leans forward, speaking to one of his companions, who is looking up, and thus the upper part of his figure throws a projecting shadow over the neck and part of the head of Lazarus, whose face, by being kept entirely in shadow, acquires a great augmentation of sublimity. Behind the figure of Christ is seen the youthful head of St. John, who is evidently replying to the arguments raised against the credibility of the miracle by a man who is addressing him." (This man, like many others in the world, is disputing against the existence of that which he will not even turn

round his eyes to behold.) “Further off, behind these figures, is a group of Pharisees, whose unbelief of the divine character and mission of Jesus is combated by a man who, pointing energetically towards the action represented in the foreground, seems to say, “Could any one not sent from God have restored, as he hath done, the dead to life?”—*Ottley*.

Hazlitt, in his critique on this picture, speaks of the *composed* air of the women introduced. This is an obvious misapprehension, or a lapse of memory. The admirable figures of Martha and Mary are anything but composed. The first turns away her head fearing, sickening at what she most desires; the other is gazing up at the Saviour, all faith, hope, and gratitude: and herein the characters of the two sisters, as well as their deportment on the occasion, are finely discriminated.\*

The point of sight is high up in the picture, considerably above the heads of the principal figures; and this choice was no doubt adopted by the artist conformably to the custom of the period, in order that he might be the better enabled to fill his work with rich matter. The background is much in the Venetian style. The distance represents a view of Jerusalem, and a river traversed by a bridge, on the banks of which is seen a group of women washing clothes. A striking effect is produced in this part of the performance by the bridge and the arched entrance into the city being represented in shadow, while the houses and bank of the river appear through them illuminated by sunshine. As to the execution in detail, it is inconceivably fine. The hands, feet, draperies, heads, features, are modelled with the utmost care, and are worthy of the closest observation and study. The kneeling figure of Mary, and the foreshortening of her

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\* For this reason I cannot imagine why Mr. Landseer supposes the kneeling figure to be Martha; every circumstance of the picture and the story contradicts it.

hand and arm, which seem to project from the canvass, are very striking.

The masses of light and shadow throughout are broad and simple in their principle; and to the colouring the artist has given all the depth and richness of tone of the Venetian school, without any ill-suited mixture of its characteristic gaiety. For the very dark tone of the flesh-colour in *some* of the figures, and *not* in others, I find myself unable to account: the same thing occurs in many old pictures, and is remarkable in the Holy Family of Sir Thomas Baring's Gallery, also by Michael Angelo and S. del Piombo.\* Upon the front of the raised pavement whereon stands the figure of our Saviour is the inscription:—

Sebastianus Venetus Faciebat.

This celebrated picture has been pronounced by a distinguished connoisseur (Dr. Waagen) to be “the most important specimen of the Italian school now in England;” another (Mr. Solly), styles it “the second picture in the world:” but besides its fame and its intrinsic merit, there are circumstances and associations connected with its production and subsequent history which lend it a peculiar interest even for the mere amateur. It is one of the very few pictures extant in which the characteristic power and beauty of the finest school of design and the finest school of colouring in the world have been combined. The composition and drawing are by Michael Angelo, the great Florentine; the painting by Sebastian del Piombo, of Venice, who had studied under Bellini and Giorgione, those first masters of the Venetian school of colouring. The proper name of this painter was Sebastiano Luciano; but on being appointed to the office of affixing the seal of lead (*piombo*) to the papal ordinances, which obliged him to adopt the clerical habit, he received

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\* Michael Angelo appears to have exercised a certain influence over Sebastiano in colour as well as design: at least we can trace in the historical works of the latter that dark, or rather blackish tone in the flesh, and in general those principles of colour which Michael Angelo has adopted in his frescoes, and which are not in accordance with the Venetian style, nor with that of Sebastiano in his portraits. See the interesting and instructive notes which Mr. Eastlake has appended to his translation of Goethe's theory of colours for some remarks respecting the very dark complexion of the ancient Madonnas, which it appears was a matter of religious tradition.

his Italian appellation of Frá Sebastiano del Piombo.\* He came to Rome upon the invitation of Agostino Chigi in 1511, about the time when Raphael and his scholars were employed by that opulent merchant to decorate with fresco paintings his villa, now known as the "Villa Farnesina." It appears that, although Sebastian was found deficient as a designer, he was admired for the mellow beauty of his colour, then a fascinating novelty to the Roman public. At this time the lovers of painting at Rome were divided in opinion as to the relative merits of Michael Angelo and Raphael, and had ranged themselves in two parties; the admirers of the Florentine artist earnestly maintaining *his* pre-eminence, while the far more numerous partisans of the princely Raphael, who was idolised for his personal qualities, insisted on his superiority, except in design, of which they allowed Michael Angelo to be the "presiding deity,"—*il dio del disegno*. This grand dispute, hardly settled up to our own time, somewhat resembles the war between the Goethe and Schiller parties in Germany, and may be dismissed for the present with Goethe's humorous reproof: "Let them be thankful that they have two such fellows to dispute about!"

Sebastian del Piombo was one of the few who sided with Michael Angelo, and gained thereby his friendship and assistance. Sebastian was a consummate portrait-painter and an admirable colourist, but by no means distinguished in the loftier departments of his art. "He was," says Lanzi, "without the gift of invention, and in compositions of many figures slow and irresolute,—*facile a promettere, difficile a cominciare, difficilissimo a compiere*:" he mentions several pictures in which he was *known* to have been assisted by Michael Angeló. The oft-repeated story that Michael Angelo associated Sebastian with himself, and gave him the cartoons of his grand designs, to which the Venetian was to lend the magical hues of his palette, for the purpose of crushing Raphael, luckily rests on no authority which obliges us to believe it: it is quite inconsistent with the character of Michael Angelo, who was a *good hater*, but not one who would have stooped to a trick of cunning, out of envy to a rival. The facts I believe to have been these:—Michael Angelo, with characteristic haughtiness, disdained to enter into any acknowledged rivalry with Raphael, and put forward Sebastian del Piombo as no unworthy competitor of the great Roman painter. Raphael bowed before Michael Angelo, but he felt too strongly his superiority to Sebastian to yield the

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\* As this was an office of great profit, and could be discharged by deputy, it was frequently bestowed on eminent professors of the fine arts: it had been given, for instance, to Bramante, and was offered to Titian, who declined it. We learn that, after obtaining this sinecure, Sebastian almost wholly abandoned his pencil for his lute, giving himself up to society, and to poetry and music, in which, like so many of the old painters, he excelled.

palm to him.\* To determine this point, the cardinal Giulio de' Medici, afterwards Clement VII., commanded this picture of the Raising of Lazarus from Sebastian, and at the same time commissioned Raphael to paint the Transfiguration: both were intended by the cardinal as altarpieces for his cathedral of Narbonne, he having lately been created Archbishop of Narbonne by Francis I. On this occasion Michael Angelo, well aware of the deficiencies of his friend Sebastian, furnished him with the design, and, as it is supposed, drew some of the figures himself on the canvas;† but he was so far from doing this secretly, that Raphael heard of it, and is said to have exclaimed,—“Michael Angelo has graciously favoured me in that he has deemed me worthy to compete with himself and not with Sebastian!” The two pictures were exhibited together at Rome in 1520, the year of Raphael's death. Cardinal de' Medici, unwilling to deprive Rome of both these masterpieces, sent only the Raising of Lazarus to Narbonne: it remained there till the beginning of the last century, when it was purchased by the Regent Duke of Orleans for 24,000 francs, about 1000*l*. When the Orleans collection was brought to England in 1798, Mr. Angerstein purchased this picture for 3500 guineas. It is said that Mr. Beckford, of Fonthill, afterwards offered him 15,000*l*. for it, but Mr. Angerstein insisting on *guineas*, the negotiation was broken off. Mr. Angerstein was again offered 10,000*l*. for the picture by the French government, at the period when the Transfiguration was at the Louvre, for the purpose of bringing these two chef-d'œuvres once more into comparison; happily this offer also was refused. The picture was originally painted on panel, but has been transferred with great skill to canvas by M. Hacquin.‡ The surface of the picture had however been in some parts slightly injured, and was retouched by West, who would allow no common restorer to meddle with it. I must add that, in the opinion of Mr. Ottley, Michael Angelo *painted* as well as designed the figure of

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\* He did not disdain to learn from him. The glowing colour, sometimes bordering on exaggeration, which Raphael adopted in Rome, is undoubtedly to be attributed to the rivalry of Sebastian del Piombo. The most powerful of Raphael's frescoes, the Heliodorus and the Mass of Bolsena, were painted under this influence.—*Goethe's Theory of Colours*, notes, p. 362.

† Several of the original drawings by the hand of Michael Angelo, and in particular the first sketches for the figure of Lazarus, were in the possession of Sir Thomas Lawrence.

‡ This process, to which we owe the preservation of many fine pictures exposed to total destruction by the rotting of the wood on which they were painted, was first invented about 1720 by Antonio Contri, an obscure painter of Ferrara, and improved upon by Hacquin. It seems, however, impossible to have recourse to it without some injury, more or less, to the texture of the picture, and should be considered as a last and desperate expedient.



Lazarus; Fuseli and Landseer agree with him; on the other hand, Dr. Waagen differs from them all on this point. In looking over the various criticisms written on this picture, I have been much interested and edified by the differences in taste and opinion, and the variety of speculations it has given rise to. Such differences, however embarrassing, are intelligible: but is it not astonishing when candid men differ from each other about a visible fact, such as the attitude of a figure, or the expression of a face? The educated eye and judgment must here look out and decide for themselves.

12 ft. 6 in. by 9 ft. 6 in.

Engraved by Vendramini; large and fine. 1827.

CLAUDE LORRAINE.

## 2 A Landscape.—Cephalus and Procris.

ON the left is a pool of water, whence four oxen are advancing; the herdsman is reposing on the stem of a fallen tree on the brink of the pool. A little retired from this part stands a large cluster of trees of richly varied foliage. Still more remote is a bridge composed of a single arch, under which ripples a falling stream; the view is bounded by a high hill surmounted with buildings. The figures, which are not well drawn, represent the reconciliation of Cephalus and Procris, under the auspices of Diana.

This picture was painted in 1645, for some person at Paris, whose name does not appear, and was one of the Angerstein collection; the estimated value is about 2000 guineas.—(*Liber Veritatis*, No. 91.)

The predilection of the English for this charming painter, perhaps because the sunny, classical, and ideal beauty of his scenery presents so strong a contrast to that of their own land, and the high prices given in England for his pictures, are the cause that most of his works have found their way to this country. Very few of his more valuable productions are now to be met with on the continent. The National Gallery contains nine landscapes by his hand, all admirable specimens of his particular style of composition, which, however varied in subject and in aerial gradation of tints, has something almost cloying in its perpetual and delicious beauty, "breathing on earth the air of Paradise." His landscapes may truly be said to "lap us in Elysium." "Claude," says Dr.



Waagen, "for the noble and pure taste of his compositions, may be called the Raphael, and for his art in the distribution of the light and refined attention to aërial perspective, the Correggio of landscape painting." There is here an excellent opportunity of studying his works, not only in themselves, but as compared with those of others. The student in art will find it interesting to look well into one of Claude's lovely ideal creations—for instance, No. 14 or No. 61—and then pass on to those of Nicolò and Gaspar Poussin, perhaps the Land-storm (No. 36), or the Phocion (No. 40), or the view of L'Arícia (No. 98), and then to the Château of Rubens (No. 66), and learn how Nature impressed herself on the minds of these great painters—with what different eyes they viewed, yet how deeply and reverently they had studied and worshipped her, each according to the light that was in his own soul.

"I imagine," says Hazlitt, "that Rubens's landscapes are picturesque; Claude's are ideal. Rubens is always in extremes; Claude in the middle. Rubens carries some one peculiar quality or feature of nature to the utmost verge of probability; Claude balances and harmonises different forms and masses with laboured delicacy; so that nothing falls short, no one thing overpowers another. Rainbows, showers, partial gleams of sunshine, moonlight, are the means by which Rubens produces his most gorgeous and enchanting effects. There are neither rainbows, nor showers, nor sudden bursts of sunshine, nor glittering moonbeams, in Claude. He is all softness and proportion; the other is all spirit and brilliant excess. The two sides (for example) of one of Claude's landscapes balance one another, as in a scale of beauty; in Rubens the several objects are grouped and thrown together with capricious wantonness. Claude has more repose; Rubens more gaiety and extravagance."

This distinction is even more strongly and more beautifully placed before us by another critic:—

"The pictures of Claude are brilliant in a high degree; but that brilliancy is so diffused over the whole of them—so happily balanced—it is so mellowed and subdued by that almost visible atmosphere which pervades every part, and unites all together—that nothing in particular catches the eye: the whole is splendour, the whole is repose; everything lit up, everything in sweetest harmony. Rubens in his landscapes differs as strongly from Claude as he does from Correggio in his figures; they are full of the peculiarities and picturesque accidents in nature—of striking contrasts of form and colour, light and shadow: sunbeams bursting through a small opening in a dark wood; a rainbow against a stormy sky; effects of thunder and lightning; torrents rolling down; trees torn up by the roots; and the dead bodies of men and animals; with

many other sublime and picturesque circumstances. These sudden gleams, these cataracts of light, these bold oppositions of clouds and darkness, which he has so nobly introduced, would destroy all the beauty and elegance of Claude. On the other hand, the mild and equal sunshine of that charming painter would as ill accord with the twisted and singular forms, and the bold and animated variety of the landscapes of Rubens."

—*Price on the Picturesque.*

I must observe here that the landscapes of Salvator Rosa are as eminently picturesque as those of Rubens, and yet no two painters could more differ in sentiment. Unfortunately the only picture of Salvator Rosa in the National Gallery is not sufficiently marked with his individual characteristics to be referred to as a general standard of his manner in contrast with that of Rubens; but at Mr. Hope's there is a small landscape of Rubens, and another of Salvator, hung nearly opposite to each other, which might be brought into comparison, remembering always that the landscape of Rubens is accounted one of his best, while that of Salvator, beautiful as it is, cannot be ranked with the Duke of Devonshire's famous picture, nor with some others. The preference of one or the other must be a matter of individual taste. There is a moral and poetical grandeur in Salvator's scenes which in my mind places him as a landscape painter above Rubens.

The landscapes of Nicolò Poussin are (in the pictorial sense of the word) *historical* landscapes; not that they always represent historical subjects, but that they are composed and rendered in that grand style of conception which belongs to historical painting. His very trees have something massive, majestic, contemplative; his groves and rocks something oracular; his hills, crowned with "many a tower'd structure high," are the haunts of "divine philosophy," or of reposing heroes. His figures are well designed, elegant, and classical, always in harmony with the character of the scene in which they are introduced, which cannot be said of those of Claude. His greatest fault, the extreme heaviness of his colour, did not exist when his pictures were first executed, and is to be attributed to the dark-red ground on which he usually painted, and which, appearing through the lights, and darkening his local colours, has rendered his skies dingy, and "breathed a browner horror" over his woods: but there are no landscapes so *Miltonic* as those of Nicolò Poussin.

His friend and pupil Gaspar Dughet (who, from a feeling of reverential affection, assumed the patronymic of his master) resembles him, but with a difference; he had more of passion and sentiment, and less of intellectual and historic grandeur than Nicolò. I use the word *passion* advisedly, for I know no other word by which to express that depth of

emotion, that half-melancholy half-voluptuous feeling, which breathes through his landscapes, and quickens the pulses while we gaze upon them. How the man must have loved nature, with all his heart, with all his soul!—wooed her in her stillest, shyest retreats—adored her in her wildest moods! Look at the Storm scene (36); we almost hear the tempest howl through the trees as they bend to the blast. Then turn to the Colonna picture (No. 31): what a soft and sacred repose in those leafy forest recesses, and over that measureless distance beyond, melting away into lucid air! The student in art may turn from these to other pictures, and carry out these contrasts and affinities for himself, and consider them at leisure.\* We will now return to Claude. The urbanity, the refinement, the tenderness, the harmonious delicacy of Claude's temperament, his imaginativeness, with its tincture of fanciful but not dark superstition, are impressed on all his pictures. "Though studied, he was never artificial; and though the most ideal, he was at the same time the most real of painters." As Lanzi expresses it, "*tutto in lui è natura.*" No picture from his hands is the transcript of any individual scene, and yet the truth of general nature was never more exquisitely felt and conveyed to the mind of the spectator. The figures which he introduced into his landscapes serve to designate them, to give them a name, and also to impart a sort of human interest to his scenes of beauty, which, by association, heighten their impression on the fancy; but in general these figures (as in the picture before us) are insipid and ill drawn. Sometimes they were supplied by another hand;—for instance, by Filippo Lauri.

Claude passed nearly the whole of his life at Rome. He began his career a poor friendless boy, and had to struggle through long years of poverty and suffering. He made for himself friends by his good qualities, patrons by his talents, and enemies by his success, and died at the age of 82; leaving behind him about 423 pictures, that being the number specified in Smith's Catalogue. His house on the Trinità de' Monti, whence he used to study the rich sunsets and the antique edifices of the Campagna, was still standing in 1822.

C. 3 ft. 4 in. by 4 ft. 5 in.

Engraved by Brown, 1777.

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\* Every one knows by heart that felicitous couplet in which Thomson has characterised three great landscape-painters:—

"Whate'er Lorraine *light-touch'd* with *softening* hue,  
Or savage Rosa *dash'd*, or learned Poussin *drew*."

TITIAN.

## 3. A Concert. Five Figures, Life-size, Half-length.

THIS picture was in the collection of King Charles I., and in the old catalogue is designated as "A Mantua piece, done by Titian, of five half-figures; one teaching, another singing, a third playing on the bandore (mandolin), the fourth on a flute, the fifth a woman listening." "In this picture," says Dr. Waagen, "the whole style of the design and the tone of sentiment so entirely coincide with the celebrated picture by Giorgione in the Pitti palace, that I decidedly consider it as a work of that master. Unhappily, the colouring no longer affords any criterion, since, in consequence of cleaning, there is no trace to be seen of Giorgione's depth and brownish glow, or the clear golden tone of Titian."

The expression and beauty of this group of heads are however worthy of either Titian or Giorgione; and this is saying much.

C. 3 ft. 2 in. by 4 ft. 1 in.

There is a scarce etching by Danckerts; and one by Groensvelt, rather poor.

TITIAN.

## 4. A Holy Family. The Adoration of the Shepherds.

THIS fine picture is from the Borghese Palace, and was brought to England during the French invasion of Italy. It is thought to be an early picture of the master, painted about the same time with the celebrated "Vierge au Lapin" in the Louvre. The colouring is worthy of his fame as one of the greatest of colourists. It was bequeathed to the nation by Mr. Holwell Carr.

C. 3 ft. 5½ in. by 4 ft. 8 in.

CLAUDE.

### 5. An Italian Seaport at Sunset.

IN the foreground fishermen are employed in drawing their nets ashore, others in fastening their boats; nearer to the spectator are a man and a woman seated on some trunks; the sea is already agitated, and the evening sun which gilds the swelling waves is surrounded by misty glowing clouds, which indicate an approaching storm; to the right are seen large vessels riding at anchor. A lofty lighthouse, advanced into the sea, has a remarkably striking effect among the many buildings. The execution is careful, and all the forms well defined.

This picture is considered one of Claude's finest works:—it was painted for the Cardinal Giorio in 1644, and was purchased by Mr. Angerstein of Mr. Panné in 1800; the estimated value was then £5000.—(*Liber Veritatis*, No. 43.)

C. 3 ft. 3 in. by 4 ft. 3 in.

Engraved by Goodall.

CLAUDE.

### 6. A Landscape. Called the CHIGI CLAUDE.

THIS very beautiful picture is distinguished by a group of figures representing David at the cave of Adullam.\* A rocky cliff of a broken and picturesque form, scantily sprinkled with bushes, is on the right, having a rude entrance into a cave, in front of which stands David, a young man wearing a diadem. His attitude denotes that he is addressing three soldiers, one of whom holds his helmet containing the water, which, under the protection of his companions, he has brought from the wells at Bethlehem. The eye looks over a valley, in which is seen a scattered company of Philistines, to a castle situated on a rock covered with bushes; the distance

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\* Or Sinon brought before Priam, according to some authorities; but after a careful examination of the picture, the writer inclines to the other designation.



terminates with the sea. The figures are poor and stiff; the landscape is one of surpassing richness and beauty, and in a style in some respects unusual with Claude. The general tone is uncommonly cool, and incomparably expresses the freshness of the morning air. The sky is partially clouded, by which the most diversified effects of light and shadow are thrown over the middle-ground and distance. The foreground, which is finely broken, is dark and forcible, and yet painted in with the most minute truth of detail in the foliage and forms; the distances are extremely tender and ærial.

This picture was executed in 1658 for Agostino Chigi, the ennobled descendant of the Agostino Chigi mentioned at page 16, and brought from the Chigi palace by Mr. Sloane, an English banker at Rome. It was sold by his family, and passed into the possession of Walsh Porter, Esq., in 1808; \* on whose death it was purchased by Mr. Holwell Carr for 2705 guineas, and formed part of his bequest to the nation in 1831. The estimated value is at present about 3500*l.*—(*Liber Veritatis*, No. 145.)

C. 3 ft. 9 in. by 6 ft. 2½ in.

7. } CORREGGIO.  
and }  
37. } Studies of Heads, much larger than nature.

THESE grand heads of Angels and Seraphim have all Correggio's largeness of manner, all his greatness of conception. They differ so materially from any of the groups of heads in the two cupolas at Parma, that they are supposed by Mr. Ottley to be fragments from some other large work, now

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\* Walsh Porter had at that period conceived the project of forming a collection, which it was his intention to retain for his royal highness the Prince of Wales, in the hope that the same might at some future period be made the foundation of a National Gallery: he did succeed in bringing together a collection of many capital works; but his bad state of health, and subsequent death, prevented his intentions from being realised.



lost. They were formerly in the collection of Queen Christina of Sweden, whence they passed into that of the Regent Duke of Orleans, and were purchased from the Orleans collection by Mr. Angerstein for 200 guineas.

"These two pictures," says Barry, in his private notes on the Orleans Gallery, "containing eight or ten heads each, for the broad massive effect necessary for a large composition of figures far removed from the eye, and for the enthusiasm, energy, and felicity of their arrangement, as well as broad noble style of execution, outgo anything I have ever seen of any other painter. The chiaroscuro, as well of each particular as of the whole together, is of the highest *gusto*, and truly divine."

C. 5 ft. by 3 ft. 6 in.

MICHAEL ANGELO.

## 8. Michael Angelo's Dream.

THIS extraordinary composition is well known from the many old repetitions of it which exist (not one of which, however, can be traced to the hand of Michael Angelo): there are also several engravings from the school of Marc' Antonio. The exact intention of this mysterious *poem*, for such we may term it, is not easy to interpret, but it may be supposed to represent the Human Being, awaked from the dream of life and all the degrading and tumultuous passions which belong to it, at the dread sound of the last trumpet, to reality and immortality. The figure rests upon a globe, here the emblem of eternity; and beneath it are seen masks, the emblems of illusion now laid aside for ever. Above and around flit the wild passions and vices of humanity.

"It is a fine copy of the original design, painted very much in the spirit of the designer; and, judging by the tone, may very well be of the later time of Sebastian del Piombo."—*Dr. Waagen*.

P. 2 ft. 1 in. by 1 ft. 9 in.

ANNIBAL CARRACCI.

## 9. Christ appearing to St. Peter.

SAINT PETER, who in fear of martyrdom had fled from the

city of Rome, meets on the Appian way a vision of Christ, of whom he asks, "Lord, whither goest thou?" and receives for answer, "To Rome, to be crucified." The Apostle, thus rebuked, returned back to Rome, where, shortly after, he suffered martyrdom.

"This little picture is admirably executed throughout, and is very remarkable as an instance of the *eclectic* mode of study of the Carracci.\* In the masterly drawing, especially in the outstretched arm of Christ, we recognise the study of Michael Angelo; in the impasto, in the finely broken harmonious tones of the flesh, and in the reflections and the delicate observance of aerial perspective, the happy study of Correggio. The heads are hardly equal to the rest: they are very well painted, on a general principle of beauty, but utterly void of character and sentiment."—*Dr. Waagen*.

This picture was formerly in the Aldobrandini collection, whence it was brought to England in 1800, and exhibited for sale among other spoils of the private galleries of Italy ransacked during the war. It passed successively into the possession of Lord Northwick and Mr. Hamlet the jeweller, and from the latter was purchased by government in 1832.

P. 2 ft. 6 in. by 1 ft. 9 in.

Engraved by Doo.

#### CORREGGIO.

### 10. Mercury teaching Cupid to read in the presence of Venus.

THIS picture, one of the most celebrated works of art now extant, is also known as the "Education of Cupid."

"Venus is here the principal figure: leaning with the left arm on the stem of a tree, she bends slightly forward and

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\* "We apply the epithet 'eclectic' to the school of the Carracci, because they aimed at a union of the selected perfections of other schools: as the grandeur of the Florentine and the grace of the Roman school, the colouring of Titian, the chiaroscuro of Correggio, &c."

looks archly at the spectator. She points with her right hand to the little Cupid, who, seen in profile, is with childish simplicity eagerly endeavouring to spell the letters on a paper which Mercury, seated on the ground, holds out to him. The form of Venus is of the finest and most delicate proportions; the attitude of her beautiful limbs, the graceful flow of the lines, and all the parts rounded in the clearest and most glowing colours, show us of what Correggio was capable in his own peculiar style of excellence: the gradation of the full colours, the reflected lights and transparent shadows, are here employed with the most consummate art and the most refined judgment to produce this roundness of effect. The countenance of Venus is not so satisfactory; it is deficient in nobleness both in the forms and expression. Though the drawing is far more correct than in many pictures of Correggio, yet the right corner of the mouth and the thumb of the right hand are not all that might be wished; and in the latter the ill effect is increased, the fourth and little fingers not being seen. It is very remarkable that Venus is here represented with a large pair of tinted wings. All the figures are advantageously relieved by the foliage of the background, where the verdure of the leaves is still to be distinguished; it is of astonishing force and depth."—*Dr. Waagen.*

It may be observed here that the attractive and enchanting sweetness, the winning smile of self-complacent loveliness, with which Correggio has arrayed his Venus, the very coquetterie with which she looks out of the picture on the charmed spectator, are infinitely more characteristic of the personage represented, the "*bella Venere, madre d' Amore,*" than any *nobleness* of expression. For the wings he has given to Venus, Correggio had classical authority. She is thus represented in some antique gems: and it is curious enough that he who has in some pictures placed a fiddle instead of a lyre in the hands of Apollo should be thus observant of an

unusual classical attribute—unusual but apt, for Beauty, alas! has wings as well as Time and Love. The figure of Cupid is exquisite for its infantine naïveté. The budding plumage of his wings, and the natural manner in which they are affixed to his little shoulders, have been justly admired; and the whole picture, in its union of the most glowing relief and pictorial effect, with something of the statuesque feeling of Grecian art, looks as if painted from one of the Odes of Anacreon.

A loftier idea of the sublimity, and a larger comprehension of the versatility of Correggio's genius, might be acquired by the study of his grand frescoes at Parma; but all that is necessary to enable the student in art to comprehend his characteristic excellencies may be found in this lovely picture. There is, first, that peculiar grace to which the Italians have given the name of *correggionesque*, very properly, for it was the complexion of the individual mind and temperament of the artist stamped upon the work of his hand. Though so often imitated, it remains, in fact, inimitable, every attempt degenerating into an affectation of the most intolerable kind. It consists in the blending of sentiment in expression with a flowing grace of form, an exquisite fulness and softness in the tone and colour, an almost illusive *chiaroscuro*;—sensation, soul, and form melted together;—conveying to the mind of the spectator the most delicious impression of *harmony*, spiritual and sensual. Lord Byron speaks of “music *breathing*” from the face of a beautiful woman: music *breathes* from the pictures of Correggio. He is the painter of *beauty*, par excellence; he is to us what Apelles was to the ancients—the standard of the amiable and graceful.

Those who may not perfectly understand what artists and critics mean when they dwell with rapture on Correggio's wonderful *chiaroscuro* should look well into this picture; they will perceive that in the painting of the limbs they can look through the shadows into the substance, as it might be into the flesh and blood; the shadows seem mutable, accidental, and aerial, as if between the eye and the colour, and not incorporated with them; in this lies the inimitable excellence of this master.

“Correggio's principal attention, in point of form, was directed to flow of outline, and its gradual variation; of this he never entirely lost sight even in his most capricious foreshortenings; and his style of light and shadow is so congenial, that the one seems the natural consequence of the other. He is always cited as the most perfect model of those soft and insensible transitions; of that union of effect which, above every-

thing else, impresses the general idea of loveliness. The manner of his penciling is exactly of a piece with the rest; all seems melted together, yet with so nice a judgment as to avoid, by some of those free yet delicate touches, the hardness as well as the insipidity of what is called high finishing—(such as we see it in Vanderwerf, for instance). Correggio's pictures are, indeed, as far removed from monotony as from glare; he seems to have felt beyond all others the exact degree of brilliancy that accords with the softness of beauty; and to have been, with regard to figures, what Claude was in landscape."—*Price*.

It was for a long time the fashion to regard the divine creations of Correggio as the mere product of genius and accident; himself as a man born in the lowest grade of society; uneducated in the elements of his art; owing all to the wondrous resources of his own unassisted genius; living and dying in obscurity and poverty; ill paid for his pictures; and at length perishing tragically. It has been proved that there is no foundation for these popular fallacies. Correggio's own pictures are a sufficient refutation of a part of them; they exhibit not only a classical and cultivated taste, but a profound knowledge of anatomy, and of the sciences of optics, perspective, and chemistry, as far as they were then carried. His exquisite chiaroscuro and harmonious blending of colours were certainly not the result of mere chance: all his sensibility to these effects of nature would not have enabled him to render them, without the profoundest study of the mechanical means he employed. The great works on which he was employed—his lavish use of the rarest and most expensive colours, and the time and labour he bestowed in analysing and refining them—the report that he worked on a ground overlaid with gold—all refute the idea of his being either an ignorant or a distressed man. Of the rank he held in the estimation of the princes of his country we have evidence in a curious document discovered in the archives of the city of Correggio: the marriage contract between Ippolito (the son of Giberto Lord of Correggio, by his wife the celebrated poetess Vittoria Gambara) and Chiara da Correggio, in which we find the signature of the great painter as one of the witnesses. Correggio was one of that splendid triumvirate of painters who, living at the same time, were working on different principles, and achieving, each in his own department, excellence hitherto unequalled; and if Correggio must be allowed to be inferior to Raphael in invention and expression, and to Titian in life-like colour, he has united design and colour with the illusion of light and shadow in a degree of perfection not then nor since approached by any painter. Hence Annibal Carracci, on seeing one of his great pictures, exclaimed in a transport that he was the "only painter!"



Correggio's master is supposed to have been Francesco Bianchi, of Modena, whose pictures—still in existence—have such a resemblance to some peculiarities in Correggio's known style as to justify the presumption: he died when Correggio was about sixteen. It is ascertained that Correggio never visited Rome; but in the pictures of Andrea Mantegna, who died when he was about thirteen, and in the numerous copies after the antique existing in the school of Andrea, and the statues, busts, and relievos in the collections of the Duke of Mantua and Isabella d'Este, there was sufficient to form and refine the taste of a young artist; he could not, however, have seen the works of his cotemporaries, Michael Angelo and Raphael, and remains one of the most original of the great painters of Italy. Morally, he was distinguished by his exceeding gentleness and personal modesty. I know not any other great painter who has left no authenticated effigy whatever of himself. The grand profile in the church at Parma, so often copied and engraved as his portrait, is only *supposed* to represent him.

Correggio died in 1534 (about fourteen years after the death of Raphael); he was in his forty-first year; dying, like Raphael, in the very prime of his life and powers.

This picture was painted for Frederigo Gonzaga, Duke of Mantua, the predecessor of him who, a hundred years later, admired and patronised Rubens. Its subsequent history is exceedingly interesting. When Charles I. of England purchased the Mantuan collection, in 1630, for 20,000*l.*, this picture, and three others by Correggio, were included in the acquisition. It hung in Charles's own apartment at Whitehall, and is designated in his catalogue as "A standing naked Venus, whereby Mercury sitting, teaching Cupid his lesson, entire figures almost as big as life."\* On the sale of the king's effects by order of the parliament, it was purchased by the Duke of Alva, and from his family it passed into the possession of the famous Godoy, Prince of Peace. When his collection was to be sold by auction at Madrid during the French invasion, Murat secured it for himself on the morning fixed for the sale, and took it with him to Naples, where it adorned the royal palace. On his fall from power, this picture was among the precious effects with which his wife, Caroline Buonaparte, escaped to Vienna. The rest of its strange eventful history I am enabled to give accurately, through the kindness, and in the very words, of the Marquess of Londonderry, its next possessor.

"During the congress of the sovereigns at Verona, in November, 1822,

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\* A beautiful miniature copy (8 in. by 5½) was executed by Peter Oliver, for Charles I., in 1636, when the original was in his possession; and now exists (or ought to exist) in the Royal collection. It used to hang in Queen Caroline's closet, at Kensington, and was then enclosed in an ebony frame with folding doors.

General M'Donald, who was chamberlain to Madame Murat (then known as the Countess Lipona), arrived from her residence near Vienna to sell her collection of pictures, amongst which the two famous Correggios were the most conspicuous. The General communicated with the ministers of all the powers, and had various negotiations, on and off, with them. Many were desirous of obtaining possession of the two *chef-d'œuvres*, but were indisposed to take the indifferent ones; while General M'Donald naturally wished the Correggios to assist in selling the others. I heard, by mere accident, of these circumstances, as it was not imagined I was an amateur, much less a connoisseur; and my informant acquainted me that the Emperor Alexander's ministers, Capo d'Istria and Nesselrode, had obtained permission of the Emperor of Austria to export the pictures to Russia, if they could agree on the purchase. I waited immediately on Prince Metternich, and I asked him if, in the event of my closing a bargain with General M'Donald (as I understood the pictures were not yet actually sold), he would obtain for me, as a British plenipotentiary, the same liberty of taking these gems to England that he had accorded to Russia? The prince smiled, and looked *en moqueur*, saying, 'Mais oui, mon cher! certainement oui!' I then said I wished he would give me an official line under his hand to that effect; and I did not leave him until he gave me the paper, subject to the pleasure of the Emperor. The moment I obtained the order I went to General M'Donald, and inquired how his negotiation stood. He informed me the Russians stood out against taking the whole for the larger price, and wanted the Correggios alone. I asked him if he would close with me, and take my bills within a certain period for the whole? He immediately acquiesced; and within twelve hours after the bills were signed and my courier *en route* for Vienna, with the order for the pictures, which were conveyed by him to England almost before the Russians knew they were finally disposed of."

An attempt was made to overtake and stop the courier, but the pictures had already reached the Hague; and the promptitude of Lord Londonderry on this occasion eventually secured to the nation two *chefs-d'œuvre* of art. This picture, and the *Ecce Homo*, were purchased from his Lordship, in the year 1834, by parliament, for 10,000 guineas.

Sir Thomas Lawrence used to relate that when he was at Rome in 1819, the fate of these pictures was matter of great curiosity and speculation, as well as the dexterity of the ex-queen in secreting them; they were, even *then*, concealed at Rome; and Lawrence was allowed a furtive glimpse of them, in the hope that he would recommend them to a purchaser in England. He says in a letter, "I had them brought down to me, and placed in all lights, and I *know* them to be most rare and precious." By his recommendation, Mr. Angerstein offered 6500*l.* for the two, which was declined.\*

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\* *Vide* Life of Sir T. Lawrence, vol. ii., p. 169.

There is a duplicate of the same subject, supposed to be painted by Correggio, the history of which is scarcely less eventful and interesting. It is said to have been presented by the Duke of Mantua to the Emperor Rudolph, and carried off to Sweden by Gustavus Adolphus, after the capture of Prague: it was in the gallery of Queen Christina, and after her death passed into the possession of the Prince Odescalchi. Richardson saw it in the Palazzo Bracciano at Rome, about 1720, and had no doubt of its authenticity; it was subsequently purchased by the Regent Duke of Orleans, and either sold or destroyed by his fanatic son. Whether it be this picture or a copy which is now in the collection of the King of Prussia does not seem to be well ascertained.

The picture before us we may look upon as secured for ever to this country.

C. 5 ft. 1 in. by 3 ft.

Engraved by Arnold de Jode; and small by Le Villain, from the duplicate in the Orleans Gallery.

#### GUIDO.

### 11. St. Jerome doing Penance.—Single figure; half-length; life-size.

ST. JEROME, one of the most celebrated of the early fathers of the Church, was born about the year 331; he was a native of Styria, or, as some say, of Hungary: he spent about eleven years in solitude and severe penances in the deserts of Syria, and in the pictures of the old masters is generally represented as emaciated by vigils, or employed in writing those works which still exist. He is cited as a great authority among the early Christian writers. This picture is in the *dark* manner of Guido, and was formerly in the possession of Gavin Hamilton, from whom it was purchased by Mr. Holwell Carr, and by him bequeathed to the nation.

C. 3 ft. 10½ in. by 3 ft.

Engraved by D. Cunego, for the *Schola Italica*, 1769.

#### CLAUDE.

### 12. A Landscape. The figures represent the marriage festival of Isaac and Rebecca.

Were it not for the inscription of the painter himself,

"*Mariage d'Isaac avec Rebecca*, Claudio Gel. inv. Roma, 1648," the subject would certainly not have suggested itself to the fancy, nor could we easily believe that the picture came from his hand.

It is merely a repetition (in all respects a poor one) of the celebrated picture known as "Claude's Mill," painted for Prince Doria Pamfili, and which has been ever since in the Doria Palace at Rome; this before us was painted for the Duc de Bouillon, as a companion to the Queen of Sheba (No. 14), sent with it to Paris, and up to the period of the Revolution it remained in the family. It is also in the *Liber Veritatis*, (No. 113,) and has Claude's signature, enough one would think to prove its authenticity: and yet many who look at it, even the most inexperienced tyro in connoisseurship, feels at once that it is a doubtful picture, though to define the want which we feel is at first difficult. The Arcadian composition is that of Claude; but though the forms are his, the *effect* is not. The soft silvery gradations of tints, the melting splendour, the atmospheric illusion which so enchant us in his other pictures, are not here; it is crude and harsh in comparison. From its general inferiority it has been supposed that the picture is not entirely by the hand of Claude;\* that having an order from the Duc de Bouillon for two pictures, this was copied by one of his pupils from the picture in the Doria Palace, and merely touched up by himself. (See No. 14.)

C. 4 ft. 10 in. by 6 ft. 7 in.

Engraved by Mason and by Goodall. The Doria picture was engraved by Vivares with the introduction of two temples on the left, not in the original picture.

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\* *Vide* Evidence before the Arts Committee (No. 1725).

## MURILLO.

## 13. The Holy Family. Four figures, life-size.

THE Saviour in early youth, having the Virgin seated on his right hand and Joseph kneeling on the left, is represented standing on the ruined base of a column, looking fervently towards heaven, where the Father appears, seated on clouds and surrounded by angels. The Holy Ghost is descending on the young Redeemer in a glory.

The Holy Family (*La Sacra Famiglia*) is the usual title given to such pictures as represent the infant Redeemer, the Virgin Mother, and St. Joseph; occasionally St. John and his mother Elizabeth are included.

The Roman Catholic religion had consecrated the mother and her child as the highest objects of affectionate superstition; and art lent its noblest powers to clothe in the most select and graceful forms, and in the most harmonious hues, the associations addressed to the softest affections, as well as the holiest aspirations, of our being. The subject has been multiplied almost to infinitude, and with every possible variety of aspect, attitude, sentiment; and, among these countless representations, the picture before us is one of the most remarkable. In the beautiful figure of the youthful Saviour, as he stands rapt into ecstasy, no attempt has been made to give ideal grace; the painter rested for his effect on the elevation of the expression. The same may be said of the Virgin, who fondly clasps in her own the hand of her divine Son: the features are neither select nor very beautiful; yet the countenance is divine. All the lower part of the picture, in the dignity and simplicity of the conception, the dramatic arrangement, and the admirable painting, may be regarded as unexceptionable: of the upper part the same cannot be said. Pictures in which the First Person of the Trinity is represented as the *Ancient of days* must either be regarded as flights of poetry or as evidences of the most profane presumption and impiety. Now the old painters, who attempted to depict the Invisible, the Unimaginable Spirit which created and sustains the universe, committed the same mistake with Milton, when he made "God the Father turn a school divine;" but surely no *worse* mistake: no profaneness was intended, and, according to the faith and customs of the times in which they lived, none was committed. We try them now by a different standard of feeling and taste, and both would be outraged if once we considered such works apart from what they really are—poetical and emblematical pictures.

Bartolomeo Estevan Murillo was born near Seville in 1613. He began by painting *tableaux de genre*, fairs, rustic festivals, and beggars;



and though he ascended afterwards by mere force of native power and feeling to the highest religious and historical subjects, there is a tinct— I will not call it a *taint*—of his early studies running all through them. Still I cannot regret, with others, that he never visited Italy; there art was in its decline, and the best master then living was Pietro da Cortona. In his own country he had Velasquez for his master; the most select and beautiful pictures of Titian for his models; nature for his inspirer;—nature, free, harmonious, picturesque—the fervid nature of his own sunny climate—the mingling of the classic, the Gothic, the Moorish, in blood, aspect, and manners, which, if far removed from the ideal, was in the highest degree striking and expressive. The stamp of national character and organization impressed on all Murillo's pictures gives to his beggars and domestic subjects a beauty and value quite peculiar (*see* No. 74); while in his grand historical pictures it was directed by such an elevated feeling, and embellished by such a graceful suavity of execution, that it becomes a characteristic of the painter, blended with his individual excellencies, and which we cannot wish away. “His colour is clear, tender, and harmonious; and though it possesses the truth of Titian, and the sweetness of Vandyke, it has nothing of the servility of imitation. Though he often adopts a beautiful and elevated expression, there is a portrait-like simplicity in the airs of his heads, which perpetually recalls us to common nature. His style may be said to hold a middle rank between the unpolished naturalness of the Flemish and the ideal grace and grandeur of the Italian school.” Of all these characteristic qualities the picture before us may be considered a fair specimen, and should be studied with attention.

Murillo died in 1685, by a fall from a scaffold on which he stood while painting his picture of St. Catherine in the church of the Capuchins at Cadiz.

Previous to the year 1801 his pictures were little known in England, his best works not at all. The Peninsular war made us first acquainted with the great works of the Spanish masters. This picture was painted for the family of the Marquis of Pedrosa, and was in his palace at Cadiz; it was purchased by the English government in 1837.

C. 9 ft. 6 in. by 6 ft. 10 in.

#### CLAUDE.

14. A Seaport—With the embarkation of the Queen of Sheba on the occasion of her visit to Solomon.

This celebrated picture is known as the “Bouillon Claude,”

and is an acknowledged *chef-d'œuvre* of the master ; perhaps the most enchanting specimen of a class of pictures in which he excelled. The effect of the morning sun on the sea, and on the masses of building which adorn the shore, produces the most striking and most poetical contrast of light and shade : nor do I know anything in the imitative department of painting more felicitous, more wonderful, than the liquid swell of the water, and the undulation of the waves. The impasto is very solid ; the finishing careful and at the same time free, combining great distinctness in the forms of the foreground with the tenderest gradations in the background, and the most delicate harmony of the whole. I have before observed that we are not to seek in Claude for anything like chronological propriety as regards the figures he chose to introduce into his compositions.

This picture was painted for the Duc de Bouillon in 1648, with its companion, " the Marriage of Isaac and Rebecca " (No. 12), a far inferior composition. The two were purchased from the heirs of the Duc de Bouillon by M. Erard, a French dealer in pictures, brought here in 1804, and sold to Mr. Angerstein for 8000*l.* (*Liber Veritatis*, No. 114.)

C. 4 ft. 11 in. by 6 ft. 7 in.

Engraved by James Pye.

CORREGGIO.

## 15. Ecce Homo.

" Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, *Behold the man !*"—John xix. 5.

IN treating of pictures, the title of *Ecce Homo* (*Behold the Man !*) is given to such as represent the Saviour crowned with thorns ; generally it is a single head, but sometimes other figures and accessories are introduced.

The subject is here represented by five half-length figures.

" The noble forms of the countenance of Christ express

the greatest pain, without being in the least disfigured by it. Only Correggio could so paint this dark, tearful expression of the eyes. How striking is the holding out of the fettered hands, which are of the finest form! It seems as if he would say, 'Behold, these are bound for you!' The Virgin Mary, who, in order to behold her son, had clung to the balustrade which separates him from her, is overcome by excessive grief at the sight, and sinks into unconsciousness. Her lips still seem to tremble with agony, but the corners of the mouth are already fixed, it is involuntarily open; the arched eyelids are on the point of covering the dying eye; while in the hands, the relaxed and helpless expression is very beautifully conveyed. As she is fainting, she is supported by Mary Magdalene, whose countenance expresses the tenderest compassion. In the foreground to the left the fine profile of a soldier indicates a feeling of pity. On the right hand Pilate looking out of a window, in the middle distance, is a very unmeaning head, quite unworthy of Correggio. In all other respects this picture is one of his best: the forms are far more severe and more noble than usual, the execution admirable. The whole is painted with a full pencil, and the colouring of extraordinary power and depth. The effect of the pale countenance of Mary is remarkably enhanced by the contrast of the dark-blue mantle which she has drawn over her head like a veil. If it be one of the highest objects of art to purify, by the beauty of the representation, the most painful suffering, so that it should produce only a soothing and consolatory effect, Correggio has here attained that object in an astonishing degree."—*Dr. Waagen.*

This picture was purchased in the early part of the French Revolution, from the Colonna family, at Rome, by Sir Simon Clarke, who, not succeeding in removing it from Italy, was induced to part with it to Murat. It was bought with the picture No. 10 ("The Education of Cupid") by the Marquis

of Londonderry. A copy of this picture, by Ludovico Carracci, (No. 96) hangs in the next room ; and it was admirably engraved by his cousin Agostino Carracci in 1587.

P. 3 ft.  $2\frac{1}{2}$  in. by 2 ft.  $7\frac{1}{2}$  in.

Engraved also by Cornelius Galle and Bettelini ; Rosaspina has also engraved a fac-simile of an original sketch for the picture.

#### TINTORETTO.

### 16. A Landscape. — St. George destroying the Dragon.

A VERY clever and peculiar picture, by a master so very unequal that his best works nearly come up to Titian, while in his sketchy pictures he assisted in producing the decline of Venetian art. In the middle distance of a sunny landscape, where mountains of a picturesque form extend along the sea-shore, St. George is contending with the dragon. In the princess, who is the principal figure in the foreground, alarm is admirably expressed in the attitude of the head (she seems to wish yet not to dare to look round). Contrasted with the golden tone which usually predominates in Tintoretto's landscapes, this picture is in a cool, greenish, silver tone. It was bequeathed by Mr. Holwell Carr.

C. 5 ft. 2 in. by 3 ft. 3 in.

#### ANDREA DEL SARTO.

### 17. The Holy Family.

THIS must be pronounced a bad picture of the master—if it be his at all, which is doubtful. The figure of the infant Christ is particularly ill conceived : and of the magical effect of colour and chiaroscuro, by which Andrea del Sarto could sometimes cover defects in composition and sentiment, we have here no trace. He takes rank as the third of the great

Florentine painters, next after Michael Angelo and Frà Bartolomeo, and died in 1530.

This Holy Family was purchased out of the Aldobrandini collection in 1805, and was bequeathed by Mr. Holwell Carr.\*

P. 3 ft. 6 in. by 2 ft. 8 in.

Engraved by P. W. Tomkins.

LIONARDO DA VINCI.

# 18. Christ disputing with the Doctors.

A COMPOSITION of five figures, half-length. The subject does not appear to be taken from any particular incident or passage in Scripture. The circumstance of our Saviour arguing in the temple at twelve years old was not certainly in the painter's mind, for here he is represented as a young man, with a most mild, refined, and intellectual expression. The heads of the doctors are the same which often occur in Lionardo's compositions, and have the air of portraits.

My impression is that Lionardo has here represented Christ as expounding the doctrine of the Trinity. This was a favourite subject with the old painters, and has been more than once treated by Lionardo da Vinci.

Although the design of this fine picture bears too much evidence of

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\* Mr. Solly's evidence before the Committee with regard to this picture is remarkable :—" Evidently not by the master; it is incorrect in design, it is caricature, if I may so express it. It is far inferior in colouring and pencil to the genuine work of that great master which we had in this country some years ago (and one of the grandest specimens), formerly at Sarzana, in Italy, as mentioned by Vasari and Lanzi, and which has lately been offered for sale in Paris, and was purchased by Dr. Waagen last Christmas (in 1835) for the Museum at Berlin. I think that the Committee of Taste, and their adviser Mr. Seguier, ought to have purchased it for our National Gallery; we should then have been enabled to compare a true and fine picture of the master, who was called *Andrea senza errore*, or the faultless, with the abortion now called the *Andrea del Sarto* of the National Gallery." (No. 1856.) Dr. Waagen attributes it to Domenico Puligo, one of Andrea's scholars, of whom Lanzi says that he was "*vago di sollazzo più che di onore*." Is it not to be regretted that a picture, allowed to be spurious by the best judges, and calculated to give a false impression of one of the finest of the Italian painters, should still hang here?



Lionardo da Vinci's peculiar style to be for a moment doubted, the execution of the work is in general attributed to one of his best scholars—either Bernardino Luino,\* of Milan (1530), or Francesco Melzi.

“The numerous copies or repetitions of this picture now existing imply the estimation in which the cartoon was held, and are additional proofs of its being an original work. One of these I saw in the Spada Gallery at Rome: two others are at Milan—one at the Episcopal Palace, and the other at the house of the Consigliere Commendatore Casati.”—*Passavant*.

The picture before us was purchased from the Aldobrandini Palace by Lord Northwick, and from him by Mr. Holwell Carr.

P. 2 ft.  $4\frac{1}{2}$  in. by 2 ft. 10 in.

#### CLAUDE.

### 19. A Landscape.—With the Story of Narcissus

NARCISSUS is seen bending over a pool of limpid water, the banks of which are surrounded with rocks and lofty trees; on the opposite side pines disconsolate Echo.† The cool and shadowy retirement of this portion of the picture is poetically contrasted with the scene on the left, where, in an extended prospect, the sultry afternoon sun strongly lights the windows of the ruin of an old castle; and in the distance a seaport extends along the bay. It is seldom that we find in Claude figures taken from mythology so perfectly harmonising with

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\* Bernardino Luino was not his scholar, properly speaking, but painted after his manner, studied him closely, and coloured a great many of his drawings and cartoons, with almost as much grace and softness as he could have done himself. The best scholars of Lionardo da Vinci painted so like him, that many of the pictures attributed to him belong more properly to his school, as his own occupations were so various that he could not possibly have painted all the pictures that are reputed to be his own works. “If it be true that ‘one science only will one genius fit,’ what shall we say to Lionardo da Vinci, who, master of all mental and all bodily perfections, equally excelled in painting, poetry, sculpture, architecture, chemistry, anatomy, mathematics, and philosophy; who renders credible all that has been related of the Admirable Crichton, who attempted everything, and succeeded in every attempt; who, sailing round the world of art and science, touched at every port, and brought home something of value from each?”—*Opie*.

† The figures introduced by Claude into his pictures are so destitute of character that here the female reclining in the foreground may either be taken for Echo “pining disconsolate,” or a nymph of the fountain slumbering by her urn.

the landscape as in this picture. The execution is very careful.

This picture was painted for England in 1644: in 1743 it was in the possession of Mr. Delmé, from whose collection it passed into the hands of Sir George Beaumont, and was by him presented to the nation in 1825. (*Liber Veritatis*, No. 77.)

C. 3 ft. 1 in. by 3 ft. 11 in.

Engraved by Vivares.

SEBASTIAN DEL PIOMBO.

20. Portraits of Cardinal Hippolito de' Medici and Sebastian del Piombo.—Life-size, half-length.

WHEN this painter was not under the influence of the master mind of Michael Angelo he may be characterised as of the Venetian school; and as a portrait-painter he excelled. His works of this class are numerous in Italy. He painted most of the celebrated personages of his time, and few were more illustrious than the man here represented. "Ippolito de' Medici," says Roscoe, "was dignified with the rank of Cardinal, and possessed, by the partiality of Clement VII., of an immense revenue. He was at once the patron, the companion, and the rival of all the poets, the musicians, and wits of his time. Without territories, and without subjects, Ippolito maintained at Bologna a court far more splendid than that of any Italian potentate." Shocked at his profusion, which only the revenues of a church were competent to supply, Clement VII. is said to have engaged the Maestro di Casa of Ippolito to remonstrate with him on his conduct, and to request that he would dismiss some of his retainers as unnecessary to him. "No," replied Ippolito, "I do not retain them in my court because I have occasion for their services, but because they have occasion for mine."

Sebastian holds in his hand the *Bulla del Piombo* :

(see p. 22) he must have been a magnificent creature, with his ample forehead and grand flowing beard.

This picture was formerly in the Borghese Palace. It formed part of the bequest of Mr. Holwell Carr.

P. 4 ft. 6 in. by 3 ft. 8 in.

ANGIOLO ALLORI, called BRONZINO.

## 21. Portrait of a Lady.—Half-length.

APPARENTLY a Florentine lady of rank, in a white dress, or what was once white, with red sleeves. The head-dress, richly embroidered, resembles in form the Venetian rolled coif or turban, which occurs so often in the pictures of Giorgione and Titian. The head is grave and intellectual. The great fault of this picture is the colouring, which is leaden in the flesh tints, and too dark and brown in the shadows. We might attribute this to time, but Lanzi says it was a characteristic defect of the painter.

This Allori was one of a family of painters of the same name who flourished at Florence towards the end of the 16th century.

From the collection of the Duke of San Vitale at Parma.

P. 1 ft. 11 in. by 1 ft. 6 $\frac{3}{4}$  in.

GUERCINO.

## 22. A dead Christ, with Two Angels.

THIS painter, one of the most esteemed of the second-rate Italian masters, had a *manner* which is very easily distinguished after seeing a few of his pictures; but as it consists in a certain air in his heads, and general arrangement of his subject, rather than any peculiarity of execution, it is easily felt and recognised, but difficult to be described. In his earlier pictures he was fond of strong contrasts of light and shade, imitated from Caravaggio. He designed with great boldness and facility, and was one of the most fertile of paint-

ers. In his best pictures he showed himself capable of grandeur and deep pathos, but is seldom without a certain dash of vulgarity in conception and treatment. This little picture is a very beautiful specimen of the master, painted with more feeling and sentiment than is usual with him, and finished with great care in every part. Several duplicates of this picture are known and recognised as genuine.

It was formerly in the Borghese Palace, and bequeathed to the nation by Mr. Holwell Carr.

Copper, 1 ft.  $2\frac{1}{2}$  in. by 1 ft.  $5\frac{1}{2}$  in.

Engraved by Tomkins.

#### CORREGGIO.

### 23. The Holy Family.—Known as "*La Vierge au Panier*."

A SMALL picture, celebrated all over Europe as one of the most exquisite of the productions of Correggio. His peculiar characteristics, the beauty and delicacy of the heads, the lovely expression of maternal rapture, that inexpressible charm which some have called *Corregiesque*, as almost peculiar to the master, the touching of that line where the purely natural and the purely ideal melt into each other, united with his bland ærial colouring,—all these are found circumscribed within this little square panel, making it precious beyond all price.

This picture was formerly in the collection of the kings of Spain. It was presented by Charles IV. to Godoy Prince of Peace. During the French invasion of Spain it was obtained by Mr. Wallis, an English painter, and in England offered for 1200*l.*, and in vain. It was then taken to Paris, and fell into the possession of M. Laperrière, and at the sale of his collection in 1825 it was bought by Mr. Niewenhuys for 80,000 francs, who sold it to the English Government for 3800*l.* This certainly appears a large price for a picture

only 13 inches high ; but it is a work of the rarest delicacy and beauty.

The earliest engraving I have seen is by Diana Ghisi, inscribed *Diana Mantuana Romæ*, 1577. Engraved also by Francesco Aquila, 1691.

SEBASTIAN DEL PIOMBO.

## 24. Portrait of Giulia Gonzaga.

SHE is represented in the character of a saint holding the palm of martyrdom ; and, from the circumstance of the pair of pincers lying near, probably St. Apollonia.\*

Giulia Gonzaga, great-grand-daughter of Ludovico III., Marquess of Mantua, was celebrated for her beauty, her virtue, and her rare accomplishments. She was married at the age of fourteen to Vespasian Colonna, Duke of Trajetto, who was very old and infirm. She was, however, not only faithful to him while living, but after his death she assumed for her *device* an amaranth-flower, with the motto *non moritura*, and refused thenceforth to listen to any offers of marriage. The fame of her beauty and chastity having reached Constantinople, the Sultan Solymán was seized with a truly imperial fancy for the possession of a treasure deemed inaccessible, and commanded his admiral Barbarossa to seize her in her castle of Fondi, on the coast of the Mediterranean. Barbarossa landed from his galleys in the middle of the night, attacked and took the town of Fondi, but the lady escaped in the tumult, and fled to the mountains, where she fell into the hands of some disbanded soldiers, who, on learning her name and rank, conducted her in all honour and safety to her castle as soon as the danger was over. This event happened in 1534. Some other adventures are attributed to her which are more than doubtful.

This portrait is supposed to be the same mentioned by

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\* According to the legend, St. Apollonia had all her teeth taken out with a pair of pincers.



Vasari, which was presented by Ippolito de' Medicis to Francis I., and lost out of the gallery at Fontainebleau during the wars of the league; but I am afraid there exists no satisfactory proof of this identity. There is too much of grandeur, too little of beauty in the countenance and features to bear out the description of Vasari; but whoever it may be, she was truly a most noble creature. The colouring has become dark, but is still harmonious and clear. It came from the Borghese Palace, and was bequeathed by Mr. Holwell Carr.

There is another female portrait by Sebastian del Piombo, now at Hampton Court, not unlike this in the treatment, and also habited in green, but infinitely superior—one of the finest portraits in the world, I think.

C. 3 ft. by 2 ft. 6 in.

#### ANNIBAL CARRACCI.

25. St. John in the Wilderness, filling his Cup from a Fountain which gushes from a Rock.  
—Half life-size.

A PICTURE of great beauty, noble in the forms and animated in the expression. The landscape in the background is in the style of Titian.

The most celebrated productions of this painter are those on a large scale; I do not know that they are his best. Of the three Carracci he is the most distinguished by his works, but he was not equal to his uncle Ludovico in genius and sentiment, nor to his cousin Agostino in general culture of mind. He united, however, great talent with rare technical excellence, and has evinced in some few of his pictures great depth of feeling, as in the *Pietà* at Castle Howard. He died in 1609.

This picture, with twenty-four others by the same accomplished painter, was in the Orleans Gallery, and was purchased by Mr. Angerstein for 200 guineas.

C. 5 ft. 5 in. by 3 ft. 1 in.

## PAUL VERONESE.

## 26. The Consecration of St. Nicholas as Bishop of Myra.—Composition of nine figures, life-size.

THIS fine picture was painted as an altar-piece for the church of San Nicolò dei Frari at Venice, and afterwards brought to Rome, whence it came to England in 1821. It was purchased by the directors of the British Institution, as a fine study of colour, and by them presented to the National Gallery.

St. Nicholas was consecrated Bishop of Myra in 1391. The kneeling figure of the saint is finely expressive of humility and devotion. The prelates and ecclesiastics assisting at his investiture are nobly conceived. The foreshortened figure of the angel descending from heaven with the mitre and crozier explains the subject in a very poetical and intelligible manner.

Paul Cagliari of Verona, thence called Veronese, was the great master of what is called in painting the *ornamental* style: a style in which the utmost luxury of fancy and design, and splendour of colour, took the lead of all higher, severer principles of art. In banquet-scenes, allegories, processions, religious or profane, this painter was emulated by Rubens alone, and he had more of grace and dignity in his figures and compositions, perhaps because he had a finer nature before him to imitate. Like Rubens, he held in utter disregard all proprieties of costume and chronology. Yet this picture is a proof that he could sometimes treat a solemn subject with becoming sobriety. He painted at Venice, where he died in 1588, twelve years after Titian.

C. 9 ft. 5 in. by 5 ft. 9 in.

## RAPHAEL.

## 27. Portrait of Pope Julius II.—Life-size, three-quarters.

GIULIANO della Rovere was the nephew of Pope Sixtus IV., who raised him to the purple, though much fitter to command an army than to adorn the priesthood. After a most restless active life, during which he had embroiled all Italy,

and was particularly noted for his hostility to the Borgia family, he was elected pope in 1503, at the age of 61, and wore the tiara through ten years of strife. Neither age, nor the toils of a most various life, nor the high and sacred dignity to which he was raised, could tame the fiery spirit of this gifted and turbulent old man, nor inspire him with any of the meeker virtues becoming the supreme head of the Christian church.\* By his own avowal it was Julius Cæsar, not Jesus Christ, whom he proposed as the object of his imitation. His short pontificate was one of the most memorable recorded. He it was who gave to Henry VIII. the dispensation to marry Catherine of Arragon, his brother's widow. He it was who laid the first stone of St. Peter's at Rome; who employed Michael Angelo to paint the Sistine Chapel; who patronised Raffaele. And when, under his pontificate, the group of the Laocoon was accidentally discovered among the ruins of the baths of Titus, Julius, overjoyed, rewarded the fortunate discoverer with a pension for life:—for to his propensities for war and intrigue he united a real love for art and letters, which he used to say were as “silver to the poor, gold to the rich, and gems to princes.”

“This is a genuine and most characteristic portrait. The veteran pontiff is represented in a sitting posture, his elbows resting on the arms of his chair. His cap and short cloak are of crimson silk, edged with ermine; his under garment of white linen, plaited, with silken sleeves. He holds one of the arms of the chair with the left hand, whilst his right hand, which, from the perspective chosen by the artist, forms the most prominent object in the picture, hangs easily, advancing before, and hiding part of the body.

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\* “Giulio, più fortunato che prudente e più animoso che forte, ma ambizioso e desideroso di grandezze oltra a modo,” &c., &c. His quarrel with Michael Angelo is one of the most amusing anecdotes in the history of painting. The Pope and the painter were equally *very* and *self-willed*, but the Pope gave way at last.

“ The head is admirable. It is that of a hardy old man, accustomed to combat and to conquer difficulties ; the square projecting forehead, strongly marked features, straight white beard, and eyes deeply seated in their sockets, indicate at once that keenness of penetration and firmness of purpose which were among the leading traits in the character of Julius. He appears absorbed in thought, and little mindful that he is sitting for his picture. Although, as a whole, this portrait is in the highest degree simple and dignified, it is not deficient in becoming ornament. The background is a green hanging, on which, at regular distances, are slightly indicated the cross keys of the pontifical office. From the corners of the chair rise two shafts, which are surmounted by gilt ornaments in the form of acorns, in reference to the armorial bearings of the Pope’s family, and enriched below with gold fringe, through which is seen the crimson covering of the chair. On the fingers of each hand are three rings ; and in the right the pontiff holds a small handkerchief, which, from its whiteness, contrasted with the dark tint of a ring on the fore-finger, is greatly beneficial to the effect of the whole, by giving increased projection to the hand, which is intended to appear nearer the eye of the spectator than any other part of the figure.”—*Ottley*.

“ This portrait of Julius II. is finished to a great nicety. The hairs of the head, the fringe on the cap, are done by minute and careful touches of the pencil. In seeing the labour, the conscientious and modest pains, which this great painter bestowed upon his smallest works, we cannot help being struck with the number and magnitude of those he left behind him. When we have a single portrait placed before us, that might seem to have taken half a year to complete it, we wonder how the same painter could find time to execute his cartoons, the compartments of the Vatican, and a thousand other matchless works.”—*Hazlitt*.

We might, indeed, wonder, if Raphael had found time even with *his* wondrous diligence to paint *all* the portraits of Julius II. which pass under his name. The original portrait from Raphael’s own hand is supposed to be that which exists in the Palazzo Pitti at Florence, at

least that is the finest known, if it be not the very picture executed for the pope himself. A famous and scarce inferior repetition is in the Tribune of the Florence Gallery. The picture before us, which is extremely fine, came from the Falconieri Palace at Rome, and is supposed to be chiefly the work of Giulio Romano. Another splendid duplicate was in the Orleans Gallery, and is, I believe, the same which has passed into the possession of Mr. Miles of Leigh Court. A fifth, much inferior, is in the Corsini Palace at Rome; a sixth, very fine, in the Borghese Gallery; a seventh, at Berlin, from the Giustiniani Gallery; and there is an eighth in the possession of Torlonia, at Rome. All these, being painted by the scholars of Raphael, and under his direction, have claims to originality.

The original Cartoon, by Raphael, drawn in black chalk, is preserved in the Corsini Palace at Florence.—*Passavant's Rafael*, vol. i. p. 175; ii. 118.

P. 3 ft. 6 in. by 2 ft. 8 in.

Of this portrait there are some fine old engravings: it has also been engraved more recently by Morel for the Orleans gallery and by Morace for the Florentine gallery.

LUDOVICO CARRACCI.

## 28. Susanna and the Elders.

THIS oft-repeated and not very agreeable subject has never perhaps been more beautifully treated than in this picture, though the head of Susanna, with all its loveliness, does not bear out the eloquent eulogium of Hazlitt—in itself a picture. “It is,” he says, “as if the young Jewish beauty had been just surprised in that unguarded spot, crouching down in one corner of the picture, the face turned back, with a mingled expression of terror, shame, and unconquerable sweetness, and the whole figure, with the arms crossed, shrinking into itself with bewitching modesty.” “No painter,” he adds, “could have improved upon the Susanna except perhaps Correggio, who, with all his capricious blandishments, and wreathed angelic smiles, would hardly have given the same natural unaffected grace, the same perfect womanhood.”

To those who love pictures there cannot be a more delightful companion than Hazlitt,—nor a worse guide. As long as he dwells in general



speculation he “discourses most eloquent music;” the delighted fancy surrenders itself to his influence, and tastes eagerly from new founts of thought; but as to fact and detail he is inconceivably inaccurate, and his individual impressions take their colour from the splendour of his imagination. He says himself he “never took a note on the spot.” With regard to the picture before us, in the *Susanna* the arms are *not* crossed on the bosom, and the expression in the head will not satisfy all. I should say that the countenance is that of an innocent, alarmed, and somewhat coquettish girl; and that it *ought* to be that of a chaste and indignant matron.

Purchased by Mr. Angerstein from the Orleans collection for 200 guineas.

C. 4 ft. 8 in. by 3 ft. 7 in.

#### BARROCCIO.

29. *A Holy Family*.—Designated as the “*Madonna del Gatto*,” from the Cat introduced into the corner of the picture. Four figures, life-size.

THIS is a charming and celebrated picture, and a fine specimen of the master. The two children are eminently lovely, and infantine.

St. John is teasing a cat by holding up a bull-finch before her. “An incident,” says Waagen, “which proves how much the ancient religious spirit had vanished about the middle of the sixteenth century.” Yet incidents more naïve and apparently out of place occur continually in the older masters.

This picture was brought from the Cesare Palace at Perugia in 1805, and subsequently sold to Mr. Holwell Carr, who bequeathed it to the nation.

Several original repetitions, and many known copies, exist of this picture: one fine duplicate in the possession of Mr. Rogers.

Federigo Barroccio, of Urbino, ranks among the second-rate Italian masters. He has imitated Correggio in the grace of his drawing and the

softness of his chiaro-scuro, but was far his inferior in simplicity and power. It is a peculiarity of his colouring that his carnation tints are generally too obtrusive, so that it was said of him, as of Parrhasius, that his personages looked as though they had fed on roses. His general style is very characteristic of his mind, which was elegant and harmonious, but destitute of strength, and subject to melancholy fancies. He died at the age of eighty-four; and of his numerous works those at Rome have the highest estimation.

C. 3 ft. 9 in. by 3 ft.

Engraved by A. Cardon.

CLAUDE.

### 30. A Seaport, with the embarkation of Saint Ursula and her attendant Virgins.

THIS most splendid picture is by some connoisseurs preferred to the Embarkation of the Queen of Sheba (No. 14). It possesses similar beauties of feeling and composition, but the execution is pronounced to be less spirited and free. We have here also the effect of a morning sun—the undulation of the waves in the fresh breeze, while the foreground, rich with massy architecture, throws back the distance, which gradually melts from distinctness into the sunny air.—(*Liber Veritatis*, No. 54.)

St. Ursula, according to the legend, was the daughter of Dionnot, King of Cornwall, and born in 362. “Ce fut une des plus parfaites Princesses de l’Europe,” and Conan, Duke of Brittany, sent a fleet to demand her in marriage, with all the young ladies of quality who could be persuaded to accompany her as wives for his courtiers. St. Ursula, having determined to be the spouse of Jesus Christ, and to devote herself to a religious life, embarked with great reluctance, and prayed that they might never reach their destination. Accordingly a storm drove the fleet up the Rhine as far as Cologne, where she and her companions were all massacred by the Huns in 383.

This picture was painted for Cardinal Barberini in 1646, and was purchased from the Princess Barberini in 1760, by Mr. Lock of Norbury Park (“and if pictures could choose their possessors would never have left him”): it then fell into the hands of Mr. Desenfans, the picture-dealer, from whom it was purchased by Mr. Angerstein.

The estimated value is about 3500 guineas.

C. 3 ft. 8 in. by 4 ft. 11 in.

Engraved by Fittler: and there is an etching by Dom. Barriere; 1665.

GASPAR POUSSIN.

31. A Landscape.—The figures represent Abraham preparing to sacrifice his son Isaac.

IN the foreground, on the right, Isaac is represented bearing the wood for the sacrifice, and followed by his father with a torch. They appear walking up a steep and unfrequented path, overshadowed by trees, having left behind them the two servants of Abraham, who are seen seated on the ground at some distance, near the centre of the picture. These figures are not of so large a size as to be obtrusive; and being also painted by Gaspar himself (which, unfortunately, is not always the case in his larger pictures), are in perfect harmony with the surrounding landscape. The foreground and middle ground are in a low tone of colouring, save here and there a partial gleam of subdued light, (as on that part where the figures of Abraham and Isaac are introduced; upon a waterfall, near the left extremity of the picture; and on part of the ruins of an ancient city in the middle distance;) it having been evidently the intention of the painter to confine his principal light to the sky over the horizon and to the extreme distance, which exhibits an extensive flat country similar to the *campagna* of Rome, bounded on the left by a ridge of mountains.—*Ottley*.

This is perhaps one of the most beautiful landscapes in the world. Those cool depths of verdure breathe of freshness, and the trees and foliage seem only not to move and sigh

“ Because the crystal silence of the air  
Weighs on their life.”

There are perhaps no landscapes which excel those of Gaspar Poussin in this fine, fresh, healthy look of nature.—(See p. 27.)

Gaspar Dughet was the pupil and adopted son of Niccolo Poussin, whose name he assumed. He was no servile imitator of his master; and considered merely as a landscape painter, certainly not his inferior. Gaspar seems to have felt nature as a living presence—felt her in all her sublimity, all her power. He did not doat upon her like Claude—to whom she was as an enchanting mistress whom he loved to dress out with a sort of elaborate elegance, and to behold only in her most serene and alluring moods—but he revered her as a divinity, whose power and beauty were to be rendered, as they were revealed to him, in the spirit of faith and truth.

The National Gallery contains five landscapes by this master, so varied in subject as to present an admirable opportunity of studying his style and merits. This picture came from the Colonna Palace.

C. 5 ft. 3 in. by 6 ft. 6 in.

Engraved, large, by G. Cunego: and smaller by Pye.

TITIAN.

### 32. Ganymede carried off by the Eagle.—Life size.

GANYMEDE, the son of the King of Troy, while tending his father's flocks on Mount Ida, was carried off by the Eagle of Jove (or by Jove himself, transformed into an eagle), to become the cup-bearer of the Gods.

———“Flush'd Ganymed, his rosy thigh  
Half-buried in the eagle's down,  
Sole as a flying star, shot thro' the sky  
Over the pillar'd town.”

A. TENNYSON.

This fine picture was brought from the Colonna Palace. It was originally, without doubt, intended for the central compartment of a ceiling, and is a distinguished work of the master. Titian has here proved not only that he was able to draw the figure well, greatly foreshortened, but that he understood, what is much more rare, how to avoid, in doing it, all disagreeable distortion. The effect of the *sotto in su*, as the Italians term that species of pictorial representation which is intended to be viewed from below, is finely managed. The figure of the beautiful boy, coloured in the fullest golden tone, every part being carefully rounded, contrasted with the great black eagle, which is soaring away with him, is admirable. For this picture and two others (31 and 34), all from the Colonna Palace, Mr. Angerstein paid 6000 guineas.

C., octagon, 5 ft. 8 in. diameter.

Engraved by Gerard Audran; by D. Cunego, for the Schola Italica.

PARMEGIANO.

## 33. The Vision of St. Jerome.

THIS saint, who lived about the year 400, and was the most celebrated doctor of the Latin church, spent several years of his life in the deserts of Syria, and there, like most of those who give themselves up to an unnatural and solitary existence, he saw visions and dreamed dreams, not always so acceptable as the one now hovering around him. He is asleep in the back-ground, his crucifix near him. Above is the Holy Virgin, throned in the clouds: the youthful Christ reclines against her knees; and in the foreground St. John the Baptist, kneeling, points upwards with that expression of fervent and somewhat wild enthusiasm, which befits the character. The upper part of the picture is the best. "There is great dignity in the Virgin: the beautiful head of the infant Christ is not unworthy of Correggio; and the painting of the figure, with its delicate tints, half-tints, and reflected lights, comes very near him."\* The St. John is powerfully painted, but the attitude is forced and extravagant. The sleeping St. Jerome is altogether bad; the figure ill-drawn; the attitude quite distorted. In the whole picture the effect strikes me as bordering on the theatrical. Some defects may be excused when we consider that Parmegiano was only four-and-twenty when he executed it: they remain defects notwithstanding.

This picture was painted in 1527 for a certain Donna Maria Buffalini, as an altar-piece for the chapel of the Buffalini family at Città di Castello. In 1790 the church was destroyed by an earthquake, and the picture was purchased from among the ruins by Mr. Durno, an artist, who sold it afterwards to the Marquis of Abercorn for 1500 guineas.

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\* Dr. Waagen.



Subsequently it passed through the hands of Mr. Hart Davis and Mr. Watson Taylor, at whose sale it was purchased by the directors of the British Institution for 3050 guineas, and by them presented to the nation.

I have seen two small finished studies of this picture, one of which is in the Grosvenor Gallery.

The real name of Parmegiano was Francesco Mazzuoli. He was born at Parma, 1503, and at the age of twenty visited Rome, where he was patronised by Pope Clement VII. In 1527, when engaged in painting this very picture, Rome was sacked by the army of Charles V. under the Constable Bourbon, and when the soldiers entered his atelier, where, unmindful or unconscious of the tumult around, he stood absorbed before his easel, they were so struck by the beauty of his work, as well as by the composure of the artist, that they retired without doing him any injury; but another party afterwards seized him, and insisted on ransom. Parmegiano, reduced to poverty, fled from Rome to Bologna, and there and at Parma continued to practise his art with fame and success; but he was seized with the mania of alchymy, neglected the beautiful art which would have given him at once fame and riches, and died poor at the age of 37. He is a very unequal painter: in his best pictures he approaches Raphael and Correggio; but it too often happens that in attempting the grandeur and expression of Raphael he becomes distorted and exaggerated; and in imitating the manner of Correggio, he falls into affectation. This picture, with some defects of both kinds, is still a fine work, and, as some think, one of his finest.

C. 11 ft. 6 in. by 5 ft.

There is an excellent old engraving by Bonasoni, who was a contemporary of Parmegiano.

TITIAN.

## 34. Venus endeavouring to detain Adonis from the Chace.

"THE figure of Venus, which is seen in a back view, receives the principal light, and is without drapery, save that a white veil, which hangs from her shoulder, spreads itself over the right knee. The chief parts of this figure are scarcely less excellent in respect of form than of colouring. The head possesses great beauty, and is replete with natural expression. The fair hair of the goddess, collected into a braid rolled up at the back of her head, is entwined by a string of pearls, which, from their whiteness, give value to the delicate carnation of her figure. She throws her arms, impassioned, around her lover, who, resting with his right hand upon his javelin, and holding with the left the traces which confine his dogs, looks upon her unmoved by her solicitations, and impatient to repair to the chace. Cupid, meantime, is seen sleeping at some distance off, under the shadow of a group of lofty trees, from one of which are suspended his bow and quiver; a truly poetic thought, by which, it is scarcely necessary to add, the painter intended to signify that the blandishments and caresses of beauty, unaided by love, may be exerted in vain.\* In the colouring this picture unites the greatest possible richness and depth of tone, with that simplicity and sobriety of character which Sir Joshua Reynolds so strongly recommends in his lectures, as being the best adapted to the higher kinds of painting. The habit of the goddess, on which she sits, is of crimson velvet, a little inclining to purple, and ornamented with an edging of gold lace, which is, however, so subdued in tone as not to look gaudy, its linings being of a delicate straw colour, touched here and there with a slight glazing of lake. The dress of Adonis, also, is crim-

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\* This seems to have been an after-thought. In the original picture at Naples, and in one repetition of this subject which I have seen, I think it is that of Mr. Miles, Cupid is wide awake.—A. J.

son, but of a somewhat warmer hue. There is little or no blue in the sky, which is covered with clouds, and but a small proportion of it on the distant hills; the effect altogether appearing to be the result of a very simple principle of arrangement in the colouring, namely, that of excluding almost all cold tints from the illuminated parts of the picture.—*Ottley*.

Of this charming composition, so celebrated in the history of art, there exist many original repetitions, and almost innumerable copies. I have reason to believe, on a comparison of dates and authorities, that the first picture of the subject was painted by Titian for the Farnese family about 1548, and is the one now at Naples: and that the most famous of the original repetitions is that which Titian painted for King Philip II. when Prince of Spain, and about the period of his marriage with Queen Mary of England, that is, in 1554, when Titian was in his 77th year.\* It was intended as a companion to the Danae (likewise a copy of the famous Farnese picture, which was painted at Rome in 1548), and both these pictures, executed for Philip, are now at Madrid. The fine repetition before us is undoubtedly an original picture, one of the many which Titian painted at the request of his friends and patrons. It belonged to the Colonna family. In 1800 it was brought to England by Mr. Day, and sold, together with the Ganymede and the fine Gaspar Poussin (No. 31), for 6000 guineas.

Another duplicate, with a slight variation, is in the collection of Mr. Miles, of Leigh Court: † another in the Dulwich gallery: and another in the possession of Mr. Fitzhugh, of Bannisters, near Southampton.

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\* “ Nel susseguente anno non mancava Tiziano alla promessa fattagli di mandargli quella bella *poesia*, com'egli la chiama, di Venere ed Adone, la quale, a differenza della Danae, che si vedeva tutta davanti, mostrava la contraria parte:” the two pictures being intended to decorate the same room. See Ticozzi, “*Vite dei Pittori Vecellij*.” In the appendix is inserted the original letter of Titian addressed to “Philip, king of England.” It begins—“Most sacred Majesty! I congratulate your Majesty on the kingdom which God has granted to you; and I accompany my congratulations with the picture of Venus and Adonis, which I hope will be looked upon by you with the favourable eyes you are used to cast upon the works of your servant Titian.” About the same time Titian painted for Queen Mary a picture of Prometheus, now in the Escorial, and some others, of which a more particular account will be given farther on, in the introduction to the Royal collection.

† See in the life of Titian a letter from Ludovico Dolce to Alessandro Contarini (written about 1554), containing a most elaborate description and eulogy of this picture, in which he says, with true Italian hyperbole:—“I swear to your Excellency that one cannot find a man with an acute eye and a good judgment, who, seeing it, would not believe it was alive. No one, however chilled by age or hard of heart, can behold it without feeling all the blood in his veins warmed into tenderness!”

C. 5 ft. 9 in. by 6 ft. 2 in.

Engraved by Giulio Sanuto (1558). The dedication affixed to this print is so expressed in the Italian that, by a very easy misconception or mistranslation, it may have given rise to the idea that the Adonis is a portrait of Philip II., for which I can find no other foundation. There are engravings by R. Sadeler and by Strange, from the Farnese picture.

TITIAN.

### 35. Bacchus and Ariadne.

BACCHUS, returning from a sacrifice in the island of Naxos, attended by Silenus, Nymphs, and Fauns, meets Ariadne after she had been deserted by Theseus, and, struck with her beauty, woos and carries her off in triumph. Above the head of Ariadne is seen the starry crown which bears her name.

Titian has here painted in living hues the passage from Catullus—literally line for line.

“ ————— Young Bacchus, flush'd  
With bloom of youth, came flying from above,  
With choirs of Satyrs and Sileni born  
In Indian Nyse. Seeking thee he came,  
O Ariadne! with thy love inflamed.  
They blithe from every side came revelling on,  
Distraught with jocund madness, with a burst  
Of Bacchic outcries, and with tossing heads.  
Some shook their ivy-shrouded spears, and some  
From hand to hand, in wild and fitful feast,  
Snatch'd a torn heifer's limbs; some girt themselves  
With twisted serpents,” &c.

This fine piece of dithyrambic poetry is one of Titian's most celebrated pictures: it is really “full of the god.” Those who wish to acquaint themselves with all the excellencies of this great poet-painter have an opportunity of doing so in this wonderful picture, which contains them all in a small compass, and near enough to the eye to be studied carefully. “How much more poetical in the conception, more noble in the characters, more ideal in the forms, does Titian appear in this picture, painted in his thirty-seventh year, in the full vigour of his powers, than in many of his later works! The hurried step, the expression of surprise with which Ariadne, hastening along the sea-shore, looks round at

Bacchus, is extremely graceful and animated, and is an admirable contrast to the god, who, glowing in the bloom of youth, flings himself towards her from his car, not with the action of a mortal, but that of a god. Among the train of Bacchus, a Bacchante with a tambourine must be remarked as singularly graceful; and a little satyr, dragging after him the head of the sacrificed calf, is exquisitely naïve and joyous. The cool, calm sea behind, the receding vessel of the perfidious Theseus (from which Ariadne has just turned her tearful gaze),\* the serene sky, the blue mountains, the dark foliage of the trees, are all of infinite beauty. The execution is throughout very correct; all the parts are carefully rounded and softened off. Ariadne is painted in the brightest, clearest gold tone; Bacchus in a full sun-burnt tone."

The remarks of Charles Lamb on this picture are in so fine a spirit that they deserve a place here.

"Is there," he says, "anything in modern art—we will not demand that it should be equal—but in any way analogous to what Titian has effected, in that wonderful bringing together of two times in 'the Ariadne' in the National Gallery? Precipitous, with his reeling satyrs around him, re-peopling and re-illuming suddenly the waste places, drunk with a new fury beyond that of the grape, Bacchus, born in fire, fire-like flings himself at the Cretan. This is time present. With this telling of the story an artist, and no ordinary one, might remain richly proud. Guido, in his harmonious version of it, saw no further. But from the depths of the imaginative spirit, Titian has recalled past time, and made it contributory with the present to one simultaneous effect. With the desert all ringing with the mad cymbals of his followers, made lucid with the presence and new offers of a god—as if unconscious of Bacchus, or but idly casting her eyes as upon some unconcerning pageant, her soul undistracted from Theseus, Ariadne is still pacing the solitary shore, in as much heart-silence, and in almost the same local solitude, with which she awoke at day-break to catch the forlorn last glances of the sail that bore away the Athenian."

The next quotation is from Sir Joshua Reynolds, who refers to this picture as an exemplification of one of the laws of harmony in colouring:—

\* " ————— Never look back!

You have a full wind and a false heart, Theseus!  
Does not the story say his keel was split,  
Or his masts spent, or some kind rock or other  
Met with his vessel?

Not as I remember.

It should have been so; would the gods know this,  
And not of all their number raise a storm?  
But they are all as ill!"—*Maid's Tragedy*.



"To Ariadne is given," says the critic, "a red scarf, to relieve the figure from the sea, which is behind her." It is not for that reason alone, but for another of much greater consequence: for the sake of the general harmony and effect of the picture. The figure of Ariadne is separated from the great group, and is dressed in blue, which, added to the colour of the sea, makes that quantity of cold colour which Titian thought necessary for the support and brilliancy of the great group; which group is composed, with very little exception, entirely of mellow colours. But as the picture in this case would be divided into two distinct parts—one half cold, and the other warm—it was necessary to carry some of the mellow colours of the great group into the cold part of the picture, and a part of the cold into the great group; accordingly, Titian gave Ariadne a red scarf, and to one of the Bacchante a little blue drapery."

This picture came from the villa Aldobrandini, whence it was purchased during the French invasion of Italy by Mr. Day. It was one of a series of three pictures which Titian painted about the year 1514, for Alphonso Duke of Ferrara. The two others—the Arrival of Bacchus in the Island of Naxos, and a Sacrifice to the Goddess of Fertility—now adorn the Museum of Madrid. It was brought to England by Mr. Buchanan, from him purchased by Lord Kinnaird, who sold it to Mr. Hamlet, the jeweller, from whom it was purchased by Parliament for the nation in 1825.

C. 5 ft. 9 in. by 6 ft. 3 in.

Engraved by Andrea Podestà, about 1636 (fine).

GASPAR POUSSIN.

### 36. A Land-storm.

THIS is the celebrated Lansdowne Picture, well known from the fine engraving which exists of it. The composition is admirable. The powerful light in the distant horizon serves to deepen the effect of the tempestuous gloom which envelops all beside; except where a sudden gleam of light breaks through the clouds, and falls on a building near the centre, the watch-tower of a romantic castle, perched on a rock—a stately image of stability, where all things else seem bent, agitated, and yielding to the destructive power which sweeps across the landscape. The same gleam of light makes visible a shepherd who, with his sheep, is hurrying down a declivity; the wind, rushing through the trees,

sways them to and fro; one, broken asunder, lies prostrate; and two shepherds, terrified by its sudden fall, have sought shelter under a bank. The effects of the gale on the foreground, bushes, and foliage, are delineated with consummate skill, and show a familiar acquaintance with all the appearances of nature.

Purchased by Mr. Angerstein from the collection of the first Marquess of Lansdowne.

C. 4 ft. 11 in. by 6 ft.

Engraved by Vivares.

#### CORREGGIO.

### 37. A study of Heads.—(See the Companion, No. 7.)

RUBENS.

### 38. The Rape of the Sabines.—Composition of numerous figures; a finished study for a larger picture.

ROMULUS, in order to people his newly-founded city, proclaimed a festival in honour of the god Consus; and the inhabitants of the neighbouring states, particularly the Sabines, flocked to the games. At a signal from Romulus, the young Romans rushed in upon them, sword in hand, and carried off the women, whom they forced to become their wives.

“ Ut fugiunt aquilas, timidissima turba columbæ,  
Utque fugit visos agna novella lupos;  
Sic illæ timuere viros sine lege ruentes.”

We have here, in a small compass, and in the most striking form, an example of the prominent beauties and defects of the manner of Rubens. There are cases (they will be more particularly pointed out hereafter) where anachronisms in time and scenery become positive beauties: in the present case they are as misplaced as they are glaring; they are errors of taste, not sins of ignorance. Rubens was too deeply studied in classical lore not to know perfectly well what was true in history and appropriate to his subject, too accomplished and dexterous in his craft not to have been able to execute one conception or another with equal facility: but his eye and mind had become careless and impetuous when

he dashed off this scene in the heat of fancy, and gave us, instead of Roman virgins fleeing "like timid doves" from Roman warriors, coarse women in the Flemish costumes of the seventeenth century, struggling in the arms of bearded ruffians. On the other hand, we have all the fervid life, the energy of movement and passion, the scenic power which are so characteristic of the artist. The details of the painting are worthy of the closest study; the background spirited, and full of ærial truth of effect. It is in perfect preservation; and the whole being executed by the hand of Rubens is an example of the lightness and freedom of his pencil, and of the transparency, harmony, and richness of his colouring. The large picture by Rubens of the same subject, now in the Royal Gallery at Madrid, and a fine sketch at Lord Ashburton's, are both esteemed superior to this study. It was formerly in the possession of Madame Boschaert of Antwerp, who, in 1766, refused for it the sum of 17,850 florins (1600*l.*), offered by the Chevalier Verhulst of Brussels. On her death it was offered for 2200*l.*, and after various transfers, became the property of Mr. Angerstein. The estimated value is now about 3000*l.*

W. 5 ft. 7 in. by 7 ft. 9 in.

Engraved by Martenasie; and small, by James Stewart.

NICOLO POUSSIN.

### 39. The Nursing of Bacchus.

BACCHUS is represented in infancy, nursed by the nymphs and fauns of Eubœa. A satyr feeds him with the juice of the grape; and the attitude and expression of the Baby-God, as he quaffs eagerly from the cup, appear to me perfect. Poussin must have studied as carefully as Reynolds the habits or looks of children before he could have painted such a head as this. The whole picture is singularly classic and elegant in conception, and exquisitely painted. It was bequeathed to the nation by George James Cholmondeley, Esq., in the year 1831.

C. 2 ft. 6½ in. by 3 ft. 1 in.

NICOLO POUSSIN.

### 40. A Landscape.\*

THE scene represents a fertile and richly wooded country,

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\* See No. 2.

divided by two winding roads, one of which appears to lead to a distant town, situated at the foot of a range of mountains; the other diverges among clusters of trees, of which the foliage is painted with great richness. On the right a man is washing his feet in a stone fountain, and is supposed to represent Phocion in an undyed robe—the emblem of the purity and simplicity of his life. His arms are seen suspended to the trunk of a tree in the back-ground. This was a favourite picture of Sir George Beaumont, who presented it to the nation.

C. 2 ft. 6 in. by 3 ft. 7 in.

Engraved by Baudet.

GIORGIONE.

#### 41. The Death of Peter the Martyr.

THE brief history of Peter the Martyr is this:—he was general of the Dominicans in 1252, a most powerful person in the Holy Inquisition, and a violent persecutor for what he deemed the true faith, which made him many inveterate enemies. There was one family in particular, which he had treated with excessive cruelty, and their relations, who were in the army, were so enraged by Peter's barbarity, that they resolved to revenge themselves on their oppressor with the very first opportunity. Having been informed that he was to make a visit to a distant province in pursuit of some wretched heretics, who had been denounced to the inquisition, they lay in wait for him in a wood, through which they knew he must pass, in company with one person, a friar of his convent; here they attacked him, cleft his skull with a sabre, and left him dead on the spot.\*

This ruthless persecutor was afterwards regarded as a martyr, and canonised.

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\* His fate furnished the subject of one of the grandest pictures in the world—Titian's Altar-piece in the Church of St. John and St. Paul at Venice.

Giorgione, whose real name was Giorgio Barbarelli,\* died young in 1511. He was one of the most delicious painters of the Venetian school, the immediate successor of Bellini, and the cotemporary of Titian, to whom he was inferior in variety and versatility, but neither in sentiment nor in power. His merits are inadequately represented in this picture, which is ascribed to him, but hardly on sufficient grounds.† It formerly belonged to Queen Christina, was purchased from the Orleans Gallery for 200*l.*, and bequeathed by Mr. Holwell Carr.

C. 3 ft. 4½ in. by 4 ft. 9½ in.

NICOLO POUSSIN.

## 42. A Bacchanalian Festival.

THE central group is composed of a satyr and three fauns; the former is kneeling, and tipsily quaffing the contents of a bowl, which one of the latter, while dancing and waving his vine branch on high, is replenishing from a vase. A second is playing on the flute; a third, overcome by the inebriating juice, lies prostrate on the ground. A little retired is a table; beyond it is seen a contest between a female centaur and a faun mounted on an ass. Near this, but more to the right, is a female satyr, whom a faun is supporting on the back of a frolicsome goat. On the opposite side we have Silenus seated, with his leg resting on the back of a leopard, and supported on either side by Sylvan deities, one of whom holds a wreath above his head. This last group is placed on the verge of a grove, to the trees of which are appended loose draperies; in the distance, a wild rocky landscape adorned with clumps of trees.

These, as Hazlitt observes, are certainly not "*pious* orgies;" but they are the most elegant and classical imaginable;—

“ ‘Whence came ye, jolly satyrs! whence came ye,  
So many, and so many, and such glee?  
Why have ye left your forest-haunts, why left  
Your nests in oak-tree cleft?’ ”

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\* The soubriquet *Giorgione*, literally Big George, was given to him on account of his lofty stature and dignified deportment.

† Dr. Waagen.



‘For wine, for wine we left our kernel tree,  
 For wine we left our heath and yellow brooms  
     And cold mushrooms,  
 For wine we follow Bacchus through the earth,  
 Great God of breathless cups and chirping mirth!  
 Come hither, lady fair! and joined be  
     To our mad minstrelsy!’ ”

The taste in which Poussin conceived and executed this class of subjects, which he was fond of repeating, is the finest possible. However wildly exstastic the revelry of these sylvan divinities, it never offends. Poussin has carefully avoided all approach to common life and its associations. “The forms and characters of the figures introduced are purely ideal, borrowed from the finest Greek sculptures, more particularly from the antique vases and sarcophagi; the costumes and quality of the draperies are of an equally remote period; the very hues and swarthy complexions of these fabled beings, together with the instruments of sacrifice and music—even the surrounding scenery—are altogether so unlike what any modern eye ever beheld, that in contemplating them the mind is thrown back at once, and wholly, into the remotest antiquity.”—*Sir Joshua Reynolds*.

This superlative picture is one of a series of three painted by Poussin for the Duc de Montmorenci (the other two are in the collection of Lord Ashburnham). It was accounted one of the finest pictures in the Angerstein collection. The colouring has become a little too red, owing to the ground on which it has been painted: but it must be borne in mind, that in this class of subjects Poussin adopted, on principle, a certain dryness of execution and peculiar tone of colour, which harmonised with the antique taste in which they are conceived and executed.

C. 4 ft. 8 in. by 3 ft. 1 in.

Engraved by George Doo.

#### REMBRANDT.

### 43. Christ taken down from the Cross.—A study in black and white.

Few pictures of Rembrandt prove his talent for the composition of the sublimest subjects of the Bible in so high a degree as this little sketch. The expression of the Virgin fainting at the sight of the dead Christ stretched on her knees, is full of deep feeling. The idea of making the repentant thief look down from his cross, full of gratitude and adoration,

upon Christ, is likewise wholly original and affecting ; and the portentous appearances which the artist has introduced in the sky over the devoted city in the back-ground, are sublimely conceived, and add greatly to the meaning and dignity of the design ; we must renounce even the most modest pretensions to nobleness of form or feature in this picture, as in most of those of Rembrandt.

About 1720 this study was in the possession of a M. Barry, at Amsterdam ; it was afterwards in the collection of Sir Joshua Reynolds, who set a high value on it. After his death it was purchased for 41 guineas by Sir George Beaumont, and by him presented to the National Gallery.

The finished picture of the same subject is said to be in the gallery of Count Schonborn, at Vienna ; the original drawing is in the British Museum.

P. 1 ft. 1 in. by 11 in.

Etched by Rembrandt.

GIULIO ROMANO.

#### 44. Charity.

THREE figures in a landscape, by some supposed to represent Latona and her Children, which I consider most probable. From the Villa Aldobrandini, and bequeathed by Mr. Holwell Carr.

The extraordinary and poetical genius of this painter cannot be estimated by this little picture : he excelled in paintings on a large scale, and especially in grand mythological subjects : his small easel pictures are very rare. He was Raphael's favourite pupil, and died 1546.

P. 10 in. by 13 in.

REMBRANDT.

#### 45. The Woman taken in Adultery.

THE hypocritical accuser of the woman is in the act of draw-

ing aside her veil with unfeeling rudeness. The Saviour seems to be uttering with grave compassion his divine rebuke, "He that is without sin, let him first cast a stone at her."

"A picture prodigious in colouring, in light and shade, in penciling, in solemn effect—but that is nearly all: 'of outward show, elaborate; of inward, less exact.' The Christ has considerable seriousness and dignity of aspect. The marble pavement, of which the light is even dazzling; the figures of the two rabbis to the right, radiant with crimson, green, and azure; the back-ground, which seems like some rich oil-colour smeared over a golden ground, and where the eye staggers on from one abyss of obscurity to another—place this picture in the first rank of Rembrandt's wonderful performances. If this extraordinary genius was the most literal and vulgar of draughtsmen, he was the most ideal of colourists."—*Hazlitt*.

"Of all Rembrandt's cabinet pictures this perhaps holds the first place. In general, we admire in the pictures of this master the magical effect of the deep *chiaro-scuro*, the bold conception, and the admirable handling. Here, however, it is not only the bright, full, gold tone, by which the principal figures are relieved from the dark back-ground, that attracts us, but the beauty and intelligibleness of the composition, the manifold and just expression of the heads, the delicate execution combined with the most solid *impasto*. How much more powerful is this expression of the deepest compassion and sympathy in Christ, of bitter repentance in the woman, in spite of the ordinary, nay, ugly countenances, than the most beautiful forms taken from the antique, according to general principles of beauty, such as we see in Mengs and so many highly-extolled painters, who have acted upon a theory of beauty, but whose figures are destitute of that life and soul which the genuine feeling of the artist, in accordance with the spirit of his subject, can alone breathe into them!" —*Dr. Waagen*. Rembrandt has here made a remarkable use of his skill as a colourist, to render the subject intelligible. The eye falls at once upon the woman, who is dressed in white, passes then to the figure of Christ (which, next to her, is the most strongly lighted), and so goes on to Peter, to the Pharisees, to the soldiers, till at length it penetrates through the transparent gloom into the interior of the temple, with its high altar and worshippers, all teeming with a sort of fantastic mystical splendour, half-veiled by a solemn obscurity.

Rembrandt Van Rhyn was the son of a miller of Leyden, and from the dark interior of his father's mill, partially lighted from above, in which he passed his infancy and boyhood, he is supposed to have caught the first idea of those strong contrasts of light and shadow which he after-

wards carried to such perfection in his art. He was an original genius of the highest order, became a painter in spite of all obstacles, imitated no other master of his time, and was himself inimitable. Fuseli emphatically styles him "a meteor in art." This picture of the Woman taken in Adultery was painted by Rembrandt, in 1644, for Johan Six, Sieur de Vromade, in Holland. It ultimately came into the possession of the well-known Burgomaster Six, in whose family it was preserved with an almost religious care in a cabinet of which the owner kept the key, until the revolution, when it was bought by M. la Fontaine, a picture-dealer, who, not finding a purchaser in Paris, brought it to London, and sold it to Mr. Angerstein for 5000*l*. As it is a *chef-d'œuvre* of the master, it would now be difficult to estimate its value.

P. 2 ft. 9 in. by 2 ft. 3 in.

Etched by Burnet; engraved by Fry.

#### RUBENS.

#### 46. Peace and War.—An allegorical composition of fourteen figures, life size.

THE title by which this splendid picture was designated in the old catalogue of King Charles the First's Pictures seems more applicable to the subject; it is there styled "a picture of Peace and Plenty." The blessings of peace and plenty are here represented in a coarse manner by a beautiful woman, who is pressing the milk from her bosom into the mouth of an infant, while a Satyr is shaking the fruits of the earth from his cornucopia. Behind the principal female figure are two nymphs, one of whom, bearing vessels of gold and silver, represents wealth, and is of remarkable, almost *Titianesque*, beauty. Wisdom and civilization, under the form of Minerva, keep off War, who is seen approaching with famine and discord in his train. An angry turbulent sky forms the background of this part of the picture.

The principal figures and the children are among the finest things which Rubens ever painted. In the beauty of the heads; in the feeling of nature; in the careful execution; the

fulness and clearness of the bright golden tone of the flesh, he has never surpassed what is before us here.\*

The history of this picture is exceedingly interesting. When Rubens was sent over to England in 1629, as accredited ambassador, for the purpose of negotiating a peace with Spain, he was well received by Charles I., a passionate lover of art, and easily captivated by men of cultivated minds and refined manners. The negotiation, however, which was managed on the King's part by the Lord Chancellor Cottingham, proceeded slowly; and during the two years passed in England, Rubens found time to paint several valuable pictures.† He began by painting this Allegory of Peace and War, which he presented to the King as a palpable and intelligible recommendation of the pacific measures he was come to propose. After the death of Charles, his fine collection was sold by order of the Parliament; and in the catalogue this picture is marked as valued and sold at 100*l*. It was carried to Italy; and on a reference to Buchanan's Chronological History of the Importation of Pictures into England, it appears that, in 1802, this celebrated picture was in the collection of one of the Doria family, and not included in the Balbi Gallery, as is erroneously supposed. It is described in a letter from Irvine, Buchanan's agent, as containing "almost everything in which Rubens excelled—women, children, a man in armour, a satyr, a tiger (*i. e.* a leopard), fruit, and furies: it is well known in Genoa by the name of the Family of Rubens (*la famiglia del Reubens*), and has always been a well-known and celebrated picture. It is in the collection of George Doria," &c. The picture was purchased of the Doria family for 1100*l*.; and on its arrival in England its real subject and history were ascertained by a reference to the catalogue of King Charles's pictures, where it is called "An Emblem of Peace and War, which Sir P. P. Rubens, when he was here in England, did paint, and presented it himself to the King, containing some nine figures;" and in another part of the same catalogue it is entitled "A Picture of Peace and Plenty, with many figures as big as life, by Rubens." It was first offered to Government, but declined by Mr. Pitt. Subsequently, it was purchased by the Marquess of Stafford for 3000*l*., and by him presented to the National Gallery.

\* It is said that Rubens has represented himself under the semblance of Mars, his first wife under that of Peace, and that his seven children figure as the accessories; but when Rubens painted this picture, in 1629, he was a widower: his first wife, Elizabeth or Isabel Brant, died in 1626, leaving two boys; and he married Helena Forman in 1630.

† The largest works executed by Rubens in England were this Allegory, the famous family picture of the Earl of Arundel, now at Munich, and the St. George in the Queen's Gallery.



Considering the circumstances connected with it, it could be nowhere more fitly placed.

C. 6 ft. 6 in. by 9 ft. 9 in.

Engraved by Heath.

REMBRANDT.

#### 47. The Adoration of the Shepherds.

THIS beautiful production is painted with the most luxuriant freedom of touch, and, as an illustration of a totally different *manner* of execution coming from the hand of the same master, should be compared with No. 45.

The light proceeds from the child, and the whole has a most magical and warm effect, which is rendered particularly striking by the dark figure of a shepherd kneeling in the foreground, directly against the brightest light. Compared with the divine light, that in the lantern of one of the shepherd's is hardly perceptible. The arrangement of the eleven figures which form this composition displays the greatest skill in the artist. The main stress is here laid on the design and the effect; the handling is therefore broad and sketchy, and the countenances not individually made out.

Painted by Rembrandt, in the year 1646: it was in the collection of Madame Bandeville in 1786, in that of M. de Tolozan in 1801, whence it was purchased by Mr. Angerstein for 400*l*.

C. 2 ft. 1 in. by 1 ft. 10 in.

Engraved by S. Bernard (about 1650), and by Burnet.

DOMINICHINO.

#### 48. Tobias and the Angel.—In a Landscape.

THIS charming little picture is the more interesting when we regard it as the production of a painter who, in his grand historical compositions and frescos, was ranked next to Raphael.

It came from the Colonna Palace, and was bequeathed by Mr. Holwell Carr.

Cop. 1 ft. 5½ in. by 1 ft. 1½ in.

VAN DYCK.

49. *The Portraits of Three Persons.*—Half-length.

THIS group evidently represents a real incident. An artist or a connoisseur in art is discoursing, somewhat authoritatively, on a particular point, which is to be illustrated by the little statue which a man behind is holding in his arms.

The principal figure has been called a portrait of Rubens, but this is more than doubtful; it bears no resemblance to him at any age; while it is so like the known heads of Luke Vostermann, that I think it may possibly represent that celebrated engraver.

This picture was once in the possession of Sir Joshua Reynolds; at the sale of his pictures it was purchased by Mr. Angerstein, for 140 guineas; and it is said that Edmund Burke congratulated the purchaser on obtaining what he called “Sir Joshua’s favourite picture;” but it does not rank as one of Van Dyck’s best productions.

3 ft. 9 in. by 3 ft. 9 in.

Engraved by J. H. Robinson.

VAN DYCK.

50. *St. Ambrosius refusing to admit the Emperor Theodosius into the Church at Milan.*

IN the year 390 the Emperor Theodosius (in revenge for the death of Botheric, who had been murdered in a sedition) ordered the indiscriminate massacre of the inhabitants of Thessalonica. For this act of barbarity, Ambrose, Archbishop of Milan, excommunicated him. Theodosius proceeded notwithstanding to perform his accustomed devotions in the cathedral, and was stopped in the porch by

Ambrose, who, in the tone and language of one delegated by Heaven, commanded him to withdraw, until he had done public penance for his crime.—(*See Gibbon, vol. v.*)

This is a small free copy of a magnificent picture, life size, painted by Rubens, and now in the Imperial Gallery at Vienna. Van Dyck has made some important alterations from the original; has improved the drawing and expression in many parts, and has introduced the portrait of his master Rubens in the head of the Emperor Theodosius. This picture was formerly in possession of the Earls of Scarborough; but on the death of the fifth earl, in 1807, it was purchased from among his effects by Mr. Elwyn, who sold it to Mr. Angerstein for 1600*l*.

C. 4 ft. 10 in. by 3 ft. 9 in.

Engraved by Robinson.

REMBRANDT.

51. Portrait of a Jew Merchant.—Life size, three-quarters.

It represents a man somewhat advanced in years, and of an austere countenance, resting with both his hands on a stick. The attitude is very simple and unstudied, the head full of nature, and the whole picture presents an admirable example of that broad masterly style of painting, of those glowing full tones in the flesh, which, contrasted with masses of shadow, produce an effect so surprising.

Presented to the nation by Sir George Beaumont.

It will illustrate the versatility of Rembrandt's powers of execution to compare this picture with No. 45. Few could suppose them to have been painted by the same hand.

C. 4 ft. 6 in. by 3 ft. 4 in.

Engraved by Burnet.

VAN DYCK.

52. A Portrait, called Gevartius:

BEING, in fact, the portrait of Cornelius Vander Geest, a

celebrated amateur in art, and an intimate friend of Van Dyck and Rubens: the same person for whom Rubens painted his grand picture of the Battle of the Amazons now at Munich.

Authentic engravings executed during the lifetime of Van Dyck from portraits of Gevartius and Vander Geest are easily met with: and on a comparison of these with the picture before us, there can remain no shadow of doubt that it does *not* represent Gevartius, and that it *does* represent Vander Geest, and that it ought to be known for the future by its proper designation.

In point of execution this picture is justly regarded as one of the finest portraits in the world. The painting of the flesh, the light firm touch, the definite marking of each feature are the wonder and despair of modern portrait painters; above all, the swimming moisture of the eyes is quite illusive.

It was brought to England by Mr. Bryan, and sold by him in 1798 to Mr. Angerstein, for 357*l*.

P. 2 ft. 7 in. by 2 ft. 2 in.

Engraved finely by G. Doo.

ALBERT CUYP.

### 53. A Landscape.—Evening.

A HILLY landscape, intersected by a winding river in front. On the right a huntsman, on a dappled-grey horse, is in conversation with a woman, who stands by his side; he is pointing with his whip towards three sportsmen, who are seen in the middle distance, watering their steeds at a river: two cows, lying down, a flock of sheep, and three dogs, are distributed over the foreground, which is diversified by docks and other wild plants: the effect is that of a summer's evening. This picture was in the collection of Sir Laurence Dundas, from which it passed, in 1794, into that of Mr. Angerstein.

Here we have another *reading* of landscape—if the expression may be thus applied—wholly differing from those already considered. Cuyp did not so much *love* nature, or *idealise* nature, or *imitate* nature; he rather held, as it were, the mirror up to nature. Some of his scenes, particularly those in which cattle, water, and shipping are introduced, are like the reflection of such scenes in a lucid mirror. The pictures of this master, like those of so many of the great Dutch landscape-painters, are the most splendid proof that the charm of a work of art lies far more in a profound and pure feeling of nature, in the knowledge and masterly use of the means of representation which art supplies, than in the subject.

“In grandeur of design and knowledge of aerial perspective, combined with the greatest glow and warmth of the misty or serene atmosphere, Cuyp stands unrivalled, and takes the same place for Dutch scenery as Claude Lorraine for the Italian, so that he might justly be called the Dutch Claude. In the manner of the impasto, in the breadth and freedom of his execution, he has, on the other hand, much resemblance to Rembrandt.”—*Dr. Waagen*.

C. 4 ft. 4 in. by 6 ft. 6 in.

Engraved by Goodall.

#### REMBRANDT.

### 54. A Woman washing.

THOSE who have been in Holland and on the Rhine must often have seen the peasant-girls when washing their linen, trampling upon it, precisely in the manner here depicted. I conceive that such was the figure and occupation here represented; and not a woman *bathing*, as it is designated in most catalogues.

Mr. Landseer, in some just remarks on this picture, observes pithily “that a critic must not allow it to be inferred that nothing can with propriety be said, because everything cannot be said with propriety.” The fact is, that it is an unpleasing subject. Before this little picture I have seen some persons laugh as at something ludicrously vulgar; others toss their heads, and turn aside with a sort of decorous disdain; others pass it over without notice, as merely trivial; and others, but they were few, stand before it for minutes together, lost in astonishment and admiration; for, coarse as is the subject, it is, as a painting, a very miracle of art. In the perfect illusion of the *chiaro scuro*, the blending of the lights, demi-tints, and deep, yet transparent, shadows, the wonderful mechanical



power—Waagen compares it to a Correggio. The treatment, too, of the subject is so exceedingly characteristic of the man and the painter, that it is like a bit of his life. Suppose Rubens had painted such a figure, it would have been such a flesh and blood reality that it would have merely shocked our sense of decency. If Titian had painted it, he would not only have given it the warm flesh and blood, but a sort of voluptuous sentiment, a sort of Musidora look, which would have been rather worse than better. Rembrandt has done neither : he has given us what he, no doubt, saw before him, perhaps from his window, and, snatching up his pencil and palette, he threw the figure on the canvas as he would have caught it in a mirror, and fixed it there as by a spell. It is the most artful thing ever done in painting, and the most unsophisticated. Those who do not comprehend how all this may be, must for the present be content to believe that Rembrandt has here accomplished, apparently in a few moments, and by a few magical strokes of his pencil, what the most skilful artists of our day emulate in vain ; but then it was the result of a life of study, though the happy achievement of a moment : what Coleridge would call “a single projection of mind.”

It was painted by Rembrandt in 1644, when in the prime of his life and powers : it was formerly in the possession of Lord Gwydir, and at the sale of his pictures was purchased by Mr. Holwell Carr, who bequeathed it to the National Gallery.

P. 2 ft. by 1 ft. 6½ in.

#### CLAUDE.

### 55. A Landscape.

A LITTLE picture of singular beauty, in which the figures represent the death of Procris. She is extended at the foot of a tree, pierced by the fatal arrow, her lover bending over her.—(*Liber Veritatis*, No. 100.)

Presented by Sir George Beaumont.

C. 1 ft. 3 in. by 1 ft. 7 in.

Engraved by Brown.

#### ANNIBAL CARRACCI.

### 56. A Landscape, with figures.

THE scene lies on an Italian river : some persons, apparently

a party of pleasure, are preparing to enter a boat, in which a man is seated holding a guitar.

Annibal Carracci painted landscape with great ability, and his style influenced that of Claude and the Poussins. The numerous admirably drawn figures give a very peculiar charm to his landscapes.

This picture was in the collection of Prince Cellamare at Naples, whence it was obtained by Mr. Holwell Carr.

C. 3 ft. 1½ in. by 4 ft. 4½ in.

RUBENS.

### 57. St. Bavon, distributing alms.—A finished study.

THIS picture exhibits a composition of great extent and variety. In the foreground is a large group, consisting of women, children, cripples, and mendicants. Their attention is directed to a man, probably intended for St. Bavon or his almoner, who stands before them commiserating their necessities. Behind him, and on the left of the picture, we see an armed soldier on a grey horse, and other figures; on the opposite side stand several females, who appear interested in the scene. The second distance is occupied by a noble building, with a flight of steps to its entrance, before which stands St. Amand, habited in pontifical robes, waiting to receive St. Bavon, who is seen mounting the steps, followed by his attendants. These are merely the outlines of the grouping of this capital production.

This picture (supposed to have been painted when Rubens was at Genoa in 1608) is an interesting proof of the impression which Italian art and Italian beauty had at that time made on his mind, though it never had the power to supersede entirely his Flemish tastes and associations. The composition has all his own richness and animation: but the characters of the heads are more refined, more noble, and more diversified than usual; the tone of the colouring is warm, but rather less transparent than in his other works.

A large picture of the same subject, as a composition far inferior to this study, is in the cathedral of St. Bavon, at Ghent.

This picture was purchased from the Carrega Palace at Genoa, about the year 1805, by Mr. Holwell Carr, and by him bequeathed to the nation.

P. 3 ft.  $5\frac{1}{2}$  in. by 5 ft.  $5\frac{1}{2}$  in.

CLAUDE.

## 58. A Landscape.

THIS little picture was doubtless painted from nature, and represents a group of trees, through the openings of which are perceived the upper portion of a distant blue hill and parts of a rivulet, which breaks in one place into a small cascade. In the foreground is a goat-herd; a well-drawn figure, represented in a back view, who, seated on the ground, is playing upon his pipe; his goats are seen feeding, or descending the bank which leads to the channel of the brook; a few light floating clouds add to the beauty of the blue sky, and on the right is introduced a view of a distant country.

It was formerly in the possession of Lord Londonderry, and was presented to the nation by Sir George Beaumont.

C. 1 ft.  $8\frac{1}{2}$  in. by 1 ft. 4 in.

RUBENS.

## 59. The Brazen Serpent.

“And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died.

“Therefore the people came to Moses, and said, We have sinned, for we have spoken against the Lord, and against thee; pray unto the Lord, that he take away the serpents from us. And Moses prayed for the people.

“And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole; and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live.

“And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived.”—*Numbers*, ch. xxi. 6-9.

THIS splendid picture is an example of what has been called the *dramatic* talent of Rubens. Nothing can exceed the life-like reality with which the scene is brought before our eyes. In subjects which admitted the expression of power and strongly excited passions, and where he consequently would give scope to all the inspirations of his genius, *there* we recognise Rubens in all his glory. He was the greatest of all modern painters when he had to deal with subjects depending on the momentary expression of powerfully excited passion, as in this grand picture. It was brought from the Marana Palace at Genoa, whence it was purchased by Mr. Wilson, and brought to England in 1807; sold by him to William Champion, Esq., for 1260*l.*, and subsequently in the possession of T. B. H. Owen, Esq., from whom it was purchased by government, in 1837.

A duplicate of this picture exists in the Royal Gallery at Madrid.

C. 6 ft. 2 in. by 8 ft. 9 in.

Engraved by S. Bolswert; and by Masson in two sheets (fine).

LEANDRO BASSANO.

## 60. The building of the Tower of Babel.

A CROWDED and not pleasing picture, coloured with great force, otherwise without merit.

The Da Ponte family, who flourished between 1530 and 1630, took the name of Bassano, from a small town in the Venetian states, where they resided. The father, old Giacopo Bassano, and his four sons, were all painters by profession, and in the same style, which was chiefly distinguished by a certain vulgarity in conception, combined with most glowing and captivating colour.

This picture was one of those bequeathed by Colonel Harvey Ollney.

4 ft. 6 in. by 6 ft. 2 in.

CLAUDE.

## 61. A Landscape.

THE figures are said to represent Hagar and her son in the desert; but the scene around, rich with foliage and winding waters, is not at all compatible with our ideas of an Arabian wilderness. It may probably be intended for Tobias and the Angel. (*Liber Veritatis*, 106.)

This lovely little picture was purchased by Sir George Beaumont from Mr. Duane's collection, and by him so valued, that we are told it was his travelling companion. He presented it to the National Gallery, but, unable to bear its loss, he asked leave to retain it during his life, and took it with him into the country, where he died soon afterwards; it was then returned to its place in the Gallery by his widow, Lady Beaumont.

C. 1 ft. 8 in. by 1 ft. 5 in.

Engraved by Pye.

NICOLO POUSSIN.

## 62. A Dance of Bacchanals in honour of Pan.

"What men or Gods are these? what maidens loth?

What mad pursuit? what struggle to escape?

What pipes and timbrels? what wild ecstasy?"

KEATS.

THE principal group consists of two nymphs and two fauns (emblematical of the seasons), dancing in a round; one of the former is holding a bunch of grapes, and two young Bacchanals are struggling with each other to catch it; a third, oppressed with sleep and wine, is stretched on the ground: on the opposite side is a statue of Pan adorned with flowers, in front of which a satyr is attempting to embrace a nymph; one of her companions has seized him by the horn, and is about to give him a blow with a golden vase. A leafy grove forms the background on this side, and on



the left there is a view over a wild rocky landscape; the whole lighted up with the glow of a summer evening.

In point of classical and poetical spirit this is esteemed one of the finest productions of "the learned Poussin," as he is justly styled. He painted this class of subjects as Milton describes them; and I never look at one of his bacchanalian revels without thinking of Comus. As an example of the very different manner in which two great painters could conceive a similar subject, let these orgies be contrasted with the Bacchus and Ariadne of Titian, No. 35.

The picture now before us is celebrated; and has passed through the hands of many possessors, always bearing a high price. In 1777 it was sold from the collection of M. Randon de Boisse for about 600*l*. In 1781 it was in that of the Comte de Vaudreuil, and sold again for 604*l*. to M. de Calonne, then Ministre des Finances. A year afterwards Calonne was dismissed, disgraced, and sought refuge in England, whither he transported all his fine collection of pictures. During the revolution he mortgaged the whole in order to succour the French princes, and not being able to redeem the mortgage, this picture was sold, in 1795, for 870*l*. In 1803 it was in the possession of Mr. Richard Walker, and was again sold to Lord Kinnaird for 840*l*. In 1813 it was bought by Mr. Hamlet, the jeweller, and by him sold to Government in 1826.

It has suffered in colour from the brown ground on which Poussin too often painted, and it is a little dry in the execution. With these exceptions, the picture might almost be pronounced faultless in its kind.

C. 3 ft. 3 in. by 4 ft. 8 in.

Engraved by Huart: by De Paray: by S. S. Smith.

ANNIBAL CARRACCI.

### 63. A Landscape, with Horses and Figures.

THE figures represent Prince Giustiniani and his suite returning from the chase.

This fine picture was brought from the Giustiniani palace at Rome, where it had remained from the time of the painter. It was bequeathed by Mr. Holwell Carr.

3 ft. 5 in. by 4 ft. 5 in.

SEBASTIAN BOURDON.

### 64. A Landscape.—The return of the Ark from its captivity among the Philistines.

THE incident represented by the figures in this picture is

detailed in the 6th chapter of the 1st Book of Samuel. Our present observations will be chiefly confined to the landscape. In the distance, on the right, is a city, finely situated on a broad river, whose depth and clearness are shown by the reflections of the buildings upon its surface. This city is entirely built of white stone or marble, and the edifices composing it have that appearance of strength and simplicity which are characteristic of very ancient times. Beyond it, in the extreme distance, are ridges of lofty mountains. In the middle-ground in the centre of the picture and on the left, are immense rocks; and below are various buildings, picturesque in their forms, and apparently constructed of wood, from the foot of which a rapid stream rushes through sluices, breaking in its descent into a cascade. On the left, in the foreground, is a stone bridge, over which the ark has just passed drawn by two heifers and attended by a party of the Philistines.

In the Book of Samuel it is written:—"And they of Bethshemesh were reaping their wheat harvest in the valley, and they lifted up their eyes and saw the ark, and rejoiced to see it; and the cart came into the field of Joshua, a Bethshemite, and stood there, where there was a great stone." This was a rock which had the particular denomination of the "Stone of Abel," and it forms a lofty and conspicuous feature in Bourdon's picture.—(*Landseer.*)

Sir Joshua Reynolds, to whom this picture once belonged, has pointed it out as a striking instance of the poetical and historical style in landscape. "The ark," he says, "in the hands of a second-rate master would have little more effect than a common waggon on the highway; but here the subject is so poetically treated throughout, and all the parts have such a correspondence with each other, the whole and every part of the scene is so visionary, that it is impossible to look at them without feeling in some measure the enthusiasm which seems to have inspired the painter."

Sir Joshua left this picture by will to his friend Sir George

Beaumont, who presented it to the nation. The colouring has become extremely black.

Sebastian Bourdon was born at Montpellier, and studied at Rome, where he was the cotemporary of Claude Lorraine. He was for some time in the service of Christina of Sweden: she had not then the slightest pretensions to connoisseurship, and in a fit of munificence presented to Bourdon those pictures which her father, Gustavus Adolphus, had captured at Prague. Bourdon, with a noble spirit, pointed out to the Queen the exceeding value of what she was thus carelessly bestowing, and declined the royal gift. He was a man of genius as well as generosity; but his conceptions verged on extravagance and mannerism. His *chef d'œuvre* is in the Church of Notre Dame at Paris. He died in 1671.

C. 4 ft. 6 in. by 3 ft. 5 in.

NICOLO POUSSIN.

## 65. Cephalus and Aurora.

CEPHALUS was a Thessalean prince, whose love of hunting carried him away at early dawn from the arms of his beautiful wife Procris. Hence the allegorical fable of the loves of Cephalus and Aurora, and her attempts to rival Procris in the affections of her husband. In this charming picture, Cephalus is represented as half yielding to the blandishments of Aurora, while a little cupid or genius holds up before him the portrait of his wife, recalling all her charms to his fancy. The expression in the head of Cephalus, and the delicate antique grace of the figure of the goddess, are very beautiful. The car of Aurora, to which is harnessed a white-winged Pegasus, stands behind; a little beyond the group is a river god still sleeping on his urn; and further still a Naiad is perceived just awakening, while in the brightening horizon the form of Phoebus is just apparent—all indicating the early hour of the morning. The whole is a fine bit of classical poetry, though not considered as a first-rate picture of the master either in conception or colour.

It was purchased at the sale of J. Knight, Esq. for 690

guineas by G. H. Cholmondeley, Esq., and by him, in 1831, bequeathed to the nation with two other pictures.

C. 3 ft. 2 in. by 4 ft. 3 in.

#### RUBENS.

66. A Landscape; supposed to represent the Château de Stein near Malines, from which Rubens took his title of *Sieur de Stein*.

WE have here a view over an immense tract of country, varied with gentle hills finely wooded and intersected on the left by hedges and deep ravines, enclosing arable and pasture lands, in which cattle are grazing; on the right at some distance from the front, stands a noble country mansion (the residence of the artist) flanked by a tower, partly hid by a row of trees, under the shadow of which is seen the lord of the domain in company with two ladies, one of whom is seated on a bank with a child between her knees. The mansion, from its retired situation and the low tone of its colouring, might for some time escape notice, were it not for the solar rays, which the artist has represented here and there sparkling upon its windows. The entrance to this mansion is by a bridge, traversing a moat, whereon a man is represented amusing himself with fishing: in front of the house are some lofty trees, standing on a knoll, at the side of which is a stream rippling over stones to the foreground; through which a waggon, drawn by two horses, is passing: still nearer the front is a sportsman with his dog and gun, creeping towards a covey of birds. This part of the picture is composed of bold broken ground, divided by chasms and beautifully diversified with bushes, brambles, wild plants, and the stump of an old tree: the variations of sun and shade play alternately over the wide expanse of country, conducting the eye by the most agreeable transitions to the extreme distance, where a city (probably Malines) and several hamlets

are indicated by the appearance of steeples and towers of churches. Of the skill displayed by Rubens in many of the other details of this extraordinary performance, especially those in the distance, it is perhaps not possible by words to convey any just idea. We cannot, however, omit to notice a passage on the right of the picture, where he has represented a long row of pollards in bold perspective, shooting far into the flat landscape, and in one part traversing a piece of marshy ground, with a truth of effect bordering on illusion.—*Ottley*.

This inimitable landscape, which represents a morning scene after a shower, is one of those works which display the master-hand of Rubens. Everything that art could accomplish by single trees, by shadows of clouds, to produce the effect of variety upon an extensive surface of level and fertile land, is done here; while the rich foreground and foliage, which seem to tremble and glisten with dewy light, are painted in with the most exquisite truth and vigour.

“Seldom as he practised it, Rubens was never greater than in landscape. The tumble of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine and the dewy verdure, show a variety of genius which are not to be found in the inimitable but uniform productions of Claude.”—*Horace Walpole*.

“The English eye, judging only from the atmosphere to which it is accustomed, will consider the landscapes of Rubens and Claude scarcely within nature. Rubens painted in Flanders, where the sun permeating dense yellow clouds, has the force of fire in its rays, and the sky is murky and grey. He has only represented his own horizon. Claude, with his silvery mists and fixed azure skies, is no less true to nature, in the south of Italy. But both these effects are unusual with us, and we have concluded accordingly.”—*Price on the Picturesque*.

“Rubens delighted in giving us the scenery of his native country in all its peculiar aspects: wide plains in which meadows and fields, with woods and solitary trees, relieve each other; the whole enlivened by various kinds of animals, and country people at work. To him belonged a peculiar power of throwing all the magic of poetry and variety over the monotonous character of such scenes chiefly through the admirable manner in which he arranged the lights. No one knew better how to produce the full effect of contrasted light and shade. Parts of his pictures are resplendent with the broad golden rays of the sun breaking through



the clouds, while in other parts the shadows repose in dark masses of gloom."—*Dr. Waagen*.

This picture was bought from the Balbi Palace at Genoa by Mr. Irvine for the picture-dealer Buchanan, and purchased by Lady Beaumont for 1500*l.* as a present to her husband, Sir George Beaumont, on his birthday, and with the rest of his collection presented to the nation.

W. 4 ft. 5 in. by 7 ft. 9 in.

Engraved by George Cooke.

#### RUBENS.

### 67. The Holy Family; with St. George, Saints, and Angels.

THIS picture is a sort of allegorical representation of the painter himself, as St. George, his two wives as the Virgin and a female saint, (I presume St. Margaret, but some suppose it to be the princess rescued from the dragon,) and his children as Christ, St. John, and the angels; all finely painted, more particularly the landscape, which is of exquisite beauty.

This picture is supposed to be the same which is mentioned in the catalogue of those pictures by Rubens, which he kept in his own possession, and which were sold after his death. It was first intended as a *Riposo*, and contained merely the Virgin and Child, the angels with the lamb, and St. Joseph asleep in the back-ground. Of the picture in this state there exists a large spirited woodcut by Jeghers, executed probably under the direction of Rubens, who afterwards added the other figures. It was brought from Flanders during the war and purchased by Mr. Angerstein.

C. 4 ft. 1 in. by 5 ft. 4 in.

#### GASPAR POUSSIN.

### 68. A Landscape, representing a view near Albano.

A SHEPHERD is leading his flock down a romantic path overshadowed with ever-green oaks.

No other painter has represented the scenery around Rome, the picturesque desolation of the Campagna and the mountain recesses of Tivoli, Larici, and Albano, in all their rich green luxury of foliage, with such a fine feeling as Gaspar Poussin.—*See No. 2.*

This picture and its companion, No. 98, came from the Corsini Palace, where they had probably remained from the time they were painted: they were sold in Mr. Ottley's collection (1801) for 240*l.* each, and were bequeathed by Mr. Holwell Carr.

1 ft. 7 in. by 2 ft. 2 in.

#### PIETRO FRANCESCO MOLA.

#### 69. St. John Preaching.—A composition of Six Figures.

THE precursor of the Redeemer is in the act of saying, "behold one cometh after me whose shoe-latchet I am not worthy to unloose." The Saviour is seen in the distance.

Mola was born near Como in the Milanese. He sought to combine the two most opposite styles of Albano and Guercino, and blend with them the Venitian principles of colour; the result has been a mixed style, uniting great depth of tone with graceful feeling and picturesque effect. But if Mola possessed considerable talent in history, he was a genius in landscape. His landscapes exhibit in the most various combinations, and with the most vigorous touch, the sublime scenery in the midst of which he was born. His predilection for landscape was such, that in his historical pictures it may often be doubted which is the more important—the actors, or the scene in which they are placed; an observation which applies to the picture before us.

"There is hardly any painter whose pictures more immediately catch the eye of a connoisseur than those of Mola, or that less attract the notice of a person unused to painting. Salvator has a savage grandeur, often in the highest degree sublime, and sublimity in any shape will command attention. But Mola's scenes and figures, for the most part, are neither sublime nor beautiful, they are purely picturesque: his touch is less rough than Salvator's; his colouring has in general more richness and variety; and his pictures seem to me the most perfect examples of the higher style of picturesqueness, infinitely removed from vulgar nature, but having neither the softness and delicacy of beauty, nor that grandeur of conception which produces the sublime."—*Price*.

Mola takes a high rank among the later painters of the Roman school. He was much employed by Pope Innocent X.; and died at Rome in 1665.

This picture, which was formerly in the collection of M. Robit, was bequeathed by Colonel Harvey Ollney.

C. 4 ft. 8 in. by 4 ft.

FRANCESCO PADOVANINO.

70. *Cornelia and her Children*.—A composition of Four Figures. Half-length, life size.

CORNELIA, the mother of the Gracchi, was visited by an Ionian lady, who after exhibiting to her rather ostentatiously her rich jewels, desired that Cornelia would display hers in return. The Roman matron evaded the request till the return of her two sons from the public school, and then pointing to them she said, "These are my jewels, and the only ornaments I wear!"

This is a picture of no great merit, though designed in rather a large and grand style.

Little is known of the painter, not even the school in which he studied; he died in 1617.

C. 4 ft. 8 in. by 4 ft.

JAN BOTH.

71. *An Italian Landscape, with Figures*.

THIS fine picture represents a road winding among rocks and broken ground upon the borders of a lake. In that part of it which is nearest to the eye of the spectator are seen a peasant driving before him his loaded horse, a woman riding on an ass, and a muleteer with his two loaded mules; and in a more distant part of the road to the right is another man seated on an ass. A mountain torrent issuing from a cleft between two large rocks forms a fine foreground on this side; the rocks and a tree which grows from them rising far above the level of the eye. Upon an eminence, in the middle ground towards the left is seen a small village; and beyond the lake the horizon is bounded by distant mountains. The

effect is that of a glowing Italian atmosphere, but more sober in the tone than is usual with this painter.

This picture affords the student in art an opportunity of studying a style of landscape painting, quite original, and differing altogether from those already adverted to. Both, though classed with the Dutch landscape-painters (he was born at Utrecht in 1610), studied and painted in Italy. His landscapes almost always represent the scenery of Italy, selected either from the solitary recesses of the Appenines, the romantic vicinity of the Campagna and Tivoli, or the luxuriant wilds of Calabria. There is a peculiarity in his colouring which sometimes degenerated into mannerism and exaggeration, that of suffusing his scenery with a pervading tint of tawney red. The picture before us is, in this respect, less mannered than usual, though sufficiently warm and glowing to express a sultry Italian morning. Another fault or peculiarity in Both is that he painted too much with a very small pencil; there is a want of breadth in his execution, something rather minute and finical in his details, very unlike the broad, free, feathery touch of Claude or Hobbema. He is also apt to crowd his pictures with a variety of objects and particulars. One or two of Both's pictures in a collection have a charming effect; but we might have too many of them, which could hardly be said of Gaspar Poussin or Cuypp—the ever fresh, and ever new. It is a curious and interesting fact that the two brothers, Jan and Andreas Both, were during their lives so tenderly united that it has been difficult for biographers to distinguish them either in their works or individually. It seems at length agreed, on the testimony of Houbraken, that Jan Both was the landscape-painter *par excellence*, and that Andreas succeeded best in grotesque and rural figures. We are told that one of the brothers fell into a canal at Venice in 1650, and perished, and that the other never wholly recovered this grief. But even here the identity seems uncertain. The survivor is supposed to have been Andreas, who frequently painted the figures in his brother's landscapes.

This picture was purchased and presented to the nation by Sir George Beaumont.

C. 3 ft. 9 in. by 5 ft 3 in.

#### REMBRANDT.

72. A Landscape, in which the Figures represent Tobias and the Angel.

The angel is leading the young Tobias over a rugged causeway, through a stream; beyond them is seen a traveller reposing: the effect is that of approaching twilight.

The landscapes of Rembrandt are among the rarest of his works, and are remarkable for the manner in which he has applied his favourite and original principles of *chiaro-scuro*. Here an evening sky, clear, cool, and transparent, is contrasted with the solemn shadow of the foreground, and the dark clumps of trees, which, however, have become so black that they appear almost a shapeless mass against the sky. The execution is very broad and free.

This picture was formerly in the collection of John Barnard, Esq., more lately in that of Mr. Emerson; from whom it passed into the possession of Mr. Holwell Carr, who bequeathed it to the nation.

P. 1 ft. 10 in. by 2 ft. 10 in.

Engraved by M<sup>r</sup>. Ardell.

ERCOLE GRANDI DA FERRARA.

### 73. The Conversion of St. Paul.

A COMPOSITION of numerous figures, designed without taste, and so faulty in expression that there seems a doubt whether it may not be intended for Sennacherib and his host overthrown. It is curious, however, as an early work of art of a particular school.

Of this rare painter, Vasari says that he painted solely for the advancement of art—*depingeva sola per avanzare l'arte*,—caring little for either fame or profit: greater praise could not be bestowed on any artist worthy the name: yet, while looking on this picture, with its confused and crowded arrangement, tasteless mixture of gilding and colour, and general poverty of style, it is difficult to believe that the painter was a cotemporary of Raphael. At that time the grand views of art which had been opened in the schools of Florence and Rome had not penetrated to Ferrara, and we find Ercole Grandi labouring assiduously in the manner he had been taught by his master, Lorenzo Costa, but unable to achieve anything in a great style. He died in 1531, eleven years after Raphael. This seems to be one of his earliest works, as it does not justify the praise of Lanzi. It came from the Aldobrandini Palace, and was bequeathed by Mr. Carr.

P. 1 ft. 11 in. by 2 ft. 3 in.

MURILLO.

### 74. A Spanish Peasant Boy.—Half-length.

FORMERLY in the collection of the late Marquess of Lans-



downe, and presented to the nation by M. M. Zachary, Esq.

C. 1 ft. 10 in. by 1 ft. 4 in.

Engraved by W. Humphries.

DOMENICHINO.

75. A Landscape, with the story of St. George and the Dragon.

A PICTURE which pleases, from the beautiful management of the light and shade, the clearness and brightness of the tone of colour, and the finished execution. The distance is charming. The horse on which St. George is mounted is however poorly conceived, and the dragon too small to represent the monster who alarmed a whole district, and devoured two victims a day. The story, however, is here merely accessory to the landscape.

Bequeathed by Mr. Holwell Carr.

C. 1 ft. 8½ in. by 2 ft. 1 in.

CORREGGIO.

76. Christ on the Mount of Olives.

CORREGGIO has chosen for the scene of his representation a sequestered spot much overshadowed by trees; and it appears by the faint cool light of the sky behind the distant hills that he desired to describe a point of time not long preceding the first dawn of morning. On an elevated part of the foreground, on the left of the spectator, the kneeling figure of Christ appears, attended by a ministering angel. Both are illumined by a supernatural splendor, which seems as if reflected reciprocally, from one figure upon the other; for the painter designed to represent Christ as glorified in his sufferings. The figure of the Saviour is in the highest degree elevated and pathetic in its attitude and expression, full of resignation and sorrow—"Not my will, but thine be

done"—whilst that of the comforting spirit is beautifully expressive of compassion and veneration. In the middle distance the three attendant apostles are indistinctly seen, overcome by sleep; and still further off may be perceived the Jewish mob, approaching to seize Jesus.—*Ottley*.

This picture is an instance of the mistakes sometimes made by the best judges in pronouncing on the authenticity of a picture: both West and Sir Thomas Lawrence pronounced it *the* original, and relying on their judgment Mr. Angerstein gave 2000*l.* for it. The original picture by Correggio, of which this is a fine and ancient copy (or perhaps duplicate), is in the possession of the Duke of Wellington.

P. 1 ft. 2 in. by 1 ft. 4 in.

Engraved by Volpato; by Antonelli; by Moitte.

DOMENICHINO.

## 77. The Stoning of St. Stephen.

A SMALL composition of nine figures. Probably a finished study for an altar-piece.

This picture has been criticised for the defective composition, which is meagre and scattered, without any point of concentration; but the head of St. Stephen is noble, the colouring fine, and the general effect harmonious.

It came from the collection of Lucien Bonaparte (sold in 1815), and was bequeathed by Mr. Holwell Carr.

P. 2 ft. 1 in. by 1 ft. 7 in.

SIR JOSHUA REYNOLDS.

## 78. The Holy Family.

THIS picture is pleasing as a scene of domestic life, but utterly deficient in the elevated historic feeling which ought to belong to the sacredness of the subject; call it an aged peasant and his family, and it may pass. The execution is loose and careless; the colouring, though warm and rich, has become much impaired in parts, and the harmony quite spoiled. It is in a bad condition: nor could it ever rank, in any respect, as one of Sir Joshua's best pictures.

The attitude and figure of the little St. John have been borrowed from the Cupid in Correggio's picture (No. 10), but the exquisite significance and grace of that delicious conception are here misplaced.

Charles Lamb is exceedingly severe upon this picture, and not unjustly

so. "Here," he says, "for a Madonna Sir Joshua has substituted a sleepy, insensible, unmotherly girl—one so little worthy to have been selected as the mother of the Saviour, that she seems to have neither heart nor feeling to entitle her to become a mother at all. But indeed the race of Virgin Mary painters seems to have been cut up root and branch at the Reformation. Our artists are too good Protestants to give life to that admirable commixture of maternal tenderness with reverential awe and wonder, approaching to worship, with which the Virgin Mothers of L. da Vinci and Raphael (themselves by their divine countenances inviting men to worship) contemplate the union of the two natures in the person of their heaven-born infant."

This picture was originally painted for the Illustrated Edition of Macklin's Bible. It was purchased at the sale of the collection of Lord Gwydir by the Governors of the British Institution, who presented it to the nation. Macklin, it appears, paid Sir Joshua 500*l.* for it, and sold it to Lord Gwydir for 700*l.*

C. 6 ft. 5 in. by 5 ft. 9½ in.

Engraved by W. Sharp, 1792.

SIR JOSHUA REYNOLDS.

## 79. The Graces sacrificing to Hymen.

THE three beautiful daughters of Sir William Montgomery are preparing to decorate a terminus of Hymen with wreaths of flowers. The standing figure near the altar represents the youngest daughter, afterwards Marchioness Townshend (second wife of George Marquess Townshend, who was viceroy of Ireland, and about fifty when he married her). The Honourable Mrs. Gardner, the mother of the late Earl of Blessington, occupies the centre of the picture. She was the eldest sister, and died before her husband became Lord Mountjoy. The kneeling figure on the left is the portrait of the second sister, Mrs. Beresford, married to a brother of the late Marquess of Waterford.

The composition of this picture is rather fantastic than poetical. It is difficult to know what to say of three young ladies, who personate the

Graces in silk gowns and high head-dresses, and are sacrificing to Hymen in a wood. The picture is, however, beautifully painted, and full of that ladylike grace and sentiment which Sir Joshua gave to his female portraits.\*

It was executed about the year 1773, and remained in the Blessington family till the death of the late Earl of Blessington, who bequeathed it to the nation. There is a duplicate somewhere, for it appears Sir Joshua painted two. See his *Life* by Northcote.

C. 7 ft. 8 in. by 9 ft. 6 in.

Engraved by Watson.

#### GAINSBOROUGH.

### 80. The Market Cart.

GAINSBOROUGH'S treatment of landscape is altogether original. He was the first English painter who was a painter of English landscape, with all its peculiar characteristics: he was also the first great name in a style of art in which the English school now takes the lead. Sir Joshua Reynolds, in a lecture delivered immediately after his death, declared that "if ever this nation should produce genius sufficient to acquire to us the honourable distinction of an English school, the name of Gainsborough will be transmitted to posterity in the history of the art among the very first of that rising name." If with the name of Gainsborough we join those of Hogarth, Wilson, and Reynolds, all as yet unrivalled in their particular departments, we had surely a very fair foundation for the "English School," of which Sir Joshua speaks with such modest and even doubtful anticipation. This landscape is not a first-rate picture of the master: but it is very pleasing in itself, and a fair specimen of his

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\* "The Miss Montgomerys, to whose rare beauty the pencil of Sir Joshua has given immortality, were among those whom my worthy preceptor most boasted of as pupils; and I remember his description of them long haunted my boyish imagination as though they were not earthly-born women, but some spiritual 'creatures of the element.'"—(*Moore's Memoirs of Himself, recently published.*) The lessons of the worthy preceptor, thus illustrated, were certainly not likely to be thrown away. Pope complains to Jervas that poetry and painting could preserve so little:—

Alas, how little from the grave we claim!

*Thou* but preserv'st a face, and *I* a name.

Yet to be thus embalmed to future times is something, surely. By the way, this charming picture, with its mixture of the classic and the modern, poetry and fashion, flounces and flowers, is not unlike Moore's poetry, take it altogether.

manner, which is spirited and effective, but in that loose, slight, sketchy, and sometimes spotty style of touch and execution with which later painters have made us familiar in a far greater degree, but which was then a novelty, which Reynolds in his panegyric on Gainsborough thinks it necessary to explain and account for. (See his 14th Discourse.)

Gainsborough loved his art for its own high sake with fervent enthusiasm. His last words, when a rival painter stood by his bedside, were very characteristic of the painter and the man :—" We are all going to heaven, and Vandyck is of the company!" He died in 1788.

This picture was purchased by the Governors of the British Institution, and presented by them to the nation.

C. 6 ft. by 5 ft.

Engraved by Goodall.

#### BENVENUTO GAROFALO.

### 81. The Vision of St. Augustin.

ST. AUGUSTIN was born at Tagaste, a little town on the coast of Africa, in 354, and died in 430. He tells us that when employed in writing his treatise on the Trinity he was visited by a dream or vision. He fancied himself seated on the margin of the sea, and observed a little child to bring water with a ladle from the sea, which he emptied into a hole in the sand. The saint, surprised by this singular action, demanded the reason of it, to which the boy replied that he was emptying the ocean into that hole. "Impossible!" exclaimed Augustin. "If you think this impossible," rejoined the child, "how much more so is it for you to explain that which God has chosen to wrap in mystery?" The child then disappeared in a glory, and the saint recognised in him the infant Saviour. Such is the subject of this picture, which is rendered still more poetical by the introduction of the Virgin and Child, with a choir of angels in the clouds above, and the noble figure of St. Catherine, who is seen behind the saint, earnestly gazing at the miraculous child.

Benvenuto Tisio (styled Garofalo, from his choosing the flower so called, the clove-pink, as his sign or *device*) studied under Raphael, and



is considered one of his best scholars ; but his mode of colouring is much brighter and more forcible than that of the Roman school. He became the head of an academy at Ferrara, into which he introduced a higher style than had been known there before his time. (*See No. 73.*) He died there in 1559.

This picture was brought from the Corsini Palace. At the sale of Mr. Ottley's pictures, in 1801, it was purchased by Lord Radstock for 1000*l.* ; it was next in the collection of Lord Kinnaird, and bequeathed to the nation by Mr. Holwell Carr, its last possessor.

P. 2 ft. 8 in. by 2 ft. 1 in.

MAZZOLINO DA FERRARA.

## 82. The Holy Family.

It represents a visit paid by Elizabeth and St. John to the Holy Virgin and her Son. St. Joseph stands near, and the figure in the habit of St. Francis is probably a monk of the convent for which the picture was painted. This figure is the best in the group.

Like No. 73, this little picture is one of the curiosities of reviving art. Of Mazzolino da Ferrara, who lived about 1500, Lanzi says he did not paint large pictures well, but excelled his cotemporaries in painting small subjects, which he finished very carefully. He was fond of introducing bas-reliefs and architecture into his compositions.

From the Durazzo Palace at Genoa, and bequeathed by Mr. Holwell Carr.

P. 1 ft. 9 in. by 1 ft. 3½ in.

NICOLO POUSSIN.

## 83. Phineus and his Followers turned to Stone at sight of the Gorgon's Head.

A COMPOSITION of numerous figures ; the subject taken from the fourth and fifth books of Ovid's *Metamorphoses*.

Perseus having rescued Andromeda from a sea monster, claimed her for his bride, according to a promise from her father Cepheus, who gave a magnificent feast to celebrate the nuptials. In the midst of their rejoicing Phineus, to whom Andromeda had been betrothed, broke in upon the assembly at the head of his armed friends, and a combat ensuing, and Perseus being hard pressed by the intruders, first warned his friends, and then producing the head of Medusa on his shield, the adverse warriors who confronted it were immediately turned to stone.

The scene of conflict is a spacious hall. The nuptial banquet is overturned, and the splendid gold seats, tripods, vases, and other ornaments of the feast are strewn promiscuously on the floor. Perseus, clad in a dark-blue vesture and scarlet mantle, having on a richly-embossed gold helmet, stands near a pillar on the left, holding forward the petrific head before the eyes of his enemies, many of whom have already felt its power, and lie prostrate in the front. Nileus, the boaster, is seen bearing aloft his golden shield, and is just turned to stone. All the figures are in scrupulous accordance with the description of Ovid. Pallas, the protector of Perseus, appears above, armed with her lance and shield; the affrighted bride, Andromeda, with her father Cepheus and his friends, are seen through a lofty door-way at the end of the hall.

This picture is in some respects a good study for the incipient amateur. The first impression conveyed to the eye and to the mind of the spectator is beyond expression strange and disagreeable. The manner in which the raw local colours, the reds, the whites, and the blues, are scattered up and down upon the canvas, without any attention to harmony of arrangement or concentration of effect, and the confusion of figures and attitudes in the composition, make one start, like the crash produced by striking at once all the strings of a musical instrument, or like a sudden shriek in one's ear. Nor is this the result of mere chance: the picture seems to have been painted on the principle which

in poetry is called "imitative harmony,"—that is, when the sound is an echo to the sense,\* and Poussin has contrived that the tumultuous and startling effect of his picture should be an "echo" to the subject, which is all confusion, discord, hurry, horror, and perplexity.

"In consequence of the forbidding appearance of this picture," says Sir Joshua Reynolds, "I remember turning from it with disgust, and should not have looked a second time if I had not been called back to a closer inspection. I then indeed found, what we may expect always to find in the works of Poussin—correct drawing, forcible expression, and just character; in short, all the excellencies which so much distinguish the works of this learned painter. This conduct of Poussin I hold to be entirely improper to imitate. A picture should please at first sight, and appear to invite the spectator's attention: if, on the contrary, the general effect offends the eye, a second view is not always sought, whatever more substantial and intrinsic merit it may possess."—*Discourse vii.*

When in the possession of Lord Gwydir this picture was valued at 900 guineas. At the sale of his pictures in 1829 it was bought for 100 guineas, and re-sold to the Hon. George Vernon, at whose sale, in 1831, it was sold again for only 70 guineas. It was next in possession of George Stanley, Esq., and presented to the nation by its last possessor, Lieut. General William Thornton.

C. 5 ft. 6 in. by 8 ft.

#### SALVATOR ROSA.

### 84. A Landscape, with the fable of Mercury and the Woodman.

A FINE bold group of overshadowing trees to the right, with ragged, mossy stems; beneath them a piece of water, in which Mercury stands; to the left a rocky and mountainous back-

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\* Soft is the strain when Zephyr gently blows,  
And the smooth stream in smoother numbers flows;  
But when loud surges lash the sounding shore,  
The hoarse rough noise should like the torrent roar:  
When Ajax strives some rock's vast weight to throw,  
The line too labours and the words move slow, &c.

ground; and in the middle ground is seen a river, with a group of figures on the bank.

Nothing can be finer, grander in its way, than this picture; it has every appearance of being painted immediately from nature, but it is nature rendered with the feeling of a poet.

“ There in close covert by some brook  
Where no profane eye may look  
Hide we from day's garish eye!”

Gaspar Poussin and Salvator both convey strongly the impression of solitude; but the solitudes of Gaspar are the haunt of the lover, and those of Salvator the refuge of the penitent and the bandit.

From the Colonna palace at Rome. At the sale of Mr. Ottley's pictures in 1801 it was purchased by Sir Mark Sykes for 1550*l.*; it then became the property of Mr. Byng, from whom the Government bought it in 1824.

C. 4 ft. 1½ in. by 6 ft. 7½ in.

#### DOMENICHINO.

#### 85. St. Jerome.—(See No. 33.)

ST. JEROME, during his long penance and solitude in the deserts of Syria, wrote many theological works. In this picture an angel is represented as instructing him and solving his doubts. The visions and penances of this saint are favorite subjects with the old painters. He is here much less emaciated than is usual.

This picture came from the Aldobrandini Palace at Rome, in 1800, and was bequeathed by Mr. Holwell Carr.

C. 1 ft. 8 in. by 1 ft. 3½ in.

#### LUDOVICO CARRACCI.

#### 86. The Entombment of Christ.

A COMPOSITION of seven figures lighted artificially. The cabinet pictures of Ludovico Carracci are sometimes of exquisite beauty, and bear a high value. This, however, is not one of his best. The painting is beautiful; but there is

a want of elevation in the expression of the heads, and of solemnity in the general treatment.

Sold in the Ottley collection for 280*l*. Bequeathed to the nation by Colonel Harvey Ollney.

Cop. 1 ft. 5 in. by 1 ft. 1 in.

GUIDO.

## 87. Andromeda.

ANDROMEDA, the daughter of Cepheus, king of Ethiopia, was doomed to be exposed to a sea monster, because her mother Cassiope had boasted herself fairer than the Nereides. She was chained to a rock on the sea-shore, where Perseus beheld her as he traversed the air on his return from the conquest of the Gorgons.

“ Chained to a rock she stood, young Perseus stayed  
His rapid flight to view the beauteous maid;  
So sweet her frame, so exquisitely fine,  
She seemed a statue by a hand divine,  
Had not the wind her waving tresses showed,  
And down her cheek the melting sorrows flowed.”—*Ovid*.

In the distance Perseus is seen approaching on the winged horse Bellerophon, and the sea monster on to the left opens wide its devouring jaws.

Guido has repeated this subject several times, and always with such variations of attitude and treatment as mark the man of invention and genius. One of the finest is in the possession of the Duke of Devonshire.

Guido painted in three different manners: his first manner was strong and dark, like that of Carravaggio, who was the *fashion* at that time (about 1600); his second manner was warm and harmonious; his third manner was exceedingly delicate, tender, and pearly—verging sometimes on coldness and insipidity. This picture is a specimen of his second and best manner: the painting of the figure of Andromeda is warm and life-like, yet refined and delicate in the tone. The companion picture (No. 90) is an instance of his third manner, and it looks rather faded and cold in comparison.

Both pictures were presented to the nation by King Wil-



liam IV. In the time of George II. they were at Kensington Palace; and since then at Windsor.

C. 9 ft. 3 in. by 6 ft. 9 in.

#### ANNIBAL CARRACCI.

### 88. Erminia and the Shepherd.

THE subject is from the seventh canto of Tasso's *Jerusalem Delivered*. Erminia, disguised in the arms of Clorinda, attempts to make her way to the tents of Tancred. She is mistaken for Clorinda, pursued by the Christians, and after a flight of three days finds herself in a rural retreat, where she is received and entertained by a family of shepherds.

She is seen on the right, clothed in a dark-blue cuirass, and over it a white mantle. Her tresses, which she has just uncovered, float in the air; her figure has great simplicity of attitude, and the head is extremely beautiful. The picture is highly studied in every part, and conceived in a very pure and elevated style.

The children on the left are divinely painted. Nothing can exceed their expression of genuine infantine surprise as Erminia throws off her glittering helmet, and displays her gentle eyes and golden hair. The landscape back-ground is rich and beautiful.

This picture was brought from Rome in 1805, and purchased by Mr. Angerstein. It was then erroneously attributed to Domenichino.

C. 4 ft. 10 in. by 7 ft.

Attributed to VELASQUEZ.

### 89. Portraits.—Half-length.

THE two figures have been supposed to represent Ferdinand de Medicis, second Duke of Tuscany, and Vittoria della Rovere, heiress of Urbino, his wife. But the authenticity of

the picture is doubtful, both as regards the painter and the subject. It was in the Angerstein collection.\*

C. 4 ft. 8 in. by 4 ft. 2 in.

GUIDO.

# 90. Venus attired by the Graces.

A COMPOSITION of six figures, life-size.

This beautiful picture is in Guido's late manner—a little too blueish and cold in the tone of colour. There is a duplicate of the composition in Lord Yarborough's collection, painted in the forcible dark manner which was Guido's style at an earlier period.

Formerly in the collection of King Charles I., and presented to the nation by King William IV. in 1836. See No. 87.

C. 9 ft. 3 in. by 6 ft. 9 in.

Finely engraved by Strange.

NICOLO POUSSIN.

# 91. A sleeping Nymph, Cupid, and Satyrs.

PROBABLY the fable of Jupiter and Antiope. It was in the collection of M. de Calonne, and was sold in 1816 from the gallery of the late Henry Hope, Esq., for 145 guineas.

Bequeathed by Mr. Holwell Carr.

2 ft. 2 in. 1 ft. 8 in.

ALESSANDRO VERONESE.

# 92. Cupid and Psyche.

PSYCHE, having opened the casket of Beauty which Proserpine had given her to convey to Venus, is thrown into an *infernal* sleep or lethargy, from which she is relieved

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\* According to a MS memorandum in the handwriting of Mr. Angerstein this picture was presented by the court of Spain to Louis XIV., and formerly hung in the palace of Versailles, whence it was removed during the tyranny of Robespierre. He supposed the picture to represent Philip of Spain and his queen Marianna of Austria, but it bears no resemblance to either.

by Cupid who at the same time rebukes and comforts her. The figure of Charon is seen behind. The subject is elegantly designed, and painted with great sweetness.

Alessandro Turchio, called Veronese, from the place of his birth, and *L'Orbetto*, from having been, when a boy, leader to a blind beggar, was one of the latest painters of the Venetian school, and not very distinguished. He painted in a sort of mixed style, and is generally rather heavy in colour and feeble in expression. His best works are at Verona.

On black marble. (Slate?)  $12\frac{1}{2}$  in. by 17.

#### ANNIBAL CARRACCI.

### 93. Silenus gathering Grapes.

THE composition is at once picturesque and uniform, fanciful and masterly. It is divided into three compartments by the ascending stems of young trees, round which the grape-vine climbs gracefully so as to overcanopy the upper part of the picture. In the central compartment two attendant fauns are raising the old Silenus upon the hide of a leopard, to enable him to reach the clusters of grapes pendant above his head. The compartments on either side are occupied by a Cupid, or winged Genius, fluttering and clinging among the festoons of the vines.

This most beautiful little picture, which in its peculiarly classical feeling recalls the spirit of the Greek gems and the epigrams of Simonides, is painted in distemper.\* There is no glare like that caused by oil-colours, and the luminous effect playing about the foliage is here produced by a ground of gold glazed over with ochre, the gold peering through. No effect of chiaroscuro has been attempted, which adds to the fresco-like, antique air of the picture. It is supposed, with the next picture, to have decorated a harpsichord.

From the Lancellotti Palace at Rome, whence it was brought about the year 1804. It was bequeathed by Mr. Holwell Carr.

P. 1 ft.  $9\frac{1}{2}$  in. by 2 ft. 11 in.

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\* Or what the Italians call a *colla*, in which the colours, instead of being moistened with oil, are mixed with the white of an egg, or other glutinous liquid.

ANNIBAL CARRACCI.

## 94. Pan (or Silenus?) teaching Apollo to play on the Reed Pipe.

THE preceptor, seated on the ground, with his elbows on his knees, turns his rolling eye on his pupil "with a jolly, leering, pampered look of approbation, *half inclining to the brute, half conscious of the god.*" But it is the Apollo that constitutes the charm of the picture, and which is indeed divine. The whole figure is full of simple careless grace, laughing in youth and beauty. He holds the Pan's pipe in both hands, looking up with timid wonder, "pleased at the sounds himself hath made."

It appears that this exquisite design is the companion of the last-named picture (No. 93), and decorated the same harpsichord.\* The material used is the same, but the execution is more finished, and the bit of ideal landscape in the back-ground adds to the classical charm of the composition. Lanzi speaks of it with rapture, as rivalling the antique designs of Herculaneum.

According to some old tradition, the figure of Pan is supposed to be the portrait of a music-master, with whom Annibal Carracci was on terms of intimacy. The resemblance is certainly not complimentary. It appears to me that there is some ground for the surmise of Landseer, that the figures represent Silenus giving a music-lesson to the youthful Bacchus.

This picture, with the former, was procured by a picture-dealer from the Lancellotti Palace at Rome: on its arrival

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\* "Most, perhaps all, of what we should now term the easel pictures of the older masters have been detached from articles of ecclesiastical or civil furniture; and indeed before the 16th century it may be doubted whether any cabinet pictures—that is to say, moveable pictures, intended merely to hang upon the wall, and be looked at as *gays*, without any objective application—ever existed. It was the use of pictures which gave strength and nutrition to art. Painting was not a mere *appliqué*, but an essential element."—*Quart. Rev.*, No. 132.

In the time of the Carracci easel pictures were not uncommon, though the custom of decorating rooms, houses, and choice pieces of furniture with fine painting remained in full force. Bedsteads were then favourite articles of luxury, and often exquisitely adorned with groups and friezes by Albano and Polidoro. I find in the catalogue of Villiers, Duke of Buckingham, the following entry:—"Item: seven large Italian trunks, on which are painted several histories of the Old and New Testament." I remember also to have seen a fine Village Fête of Teniers which had been cut from the top of a harpsichord.

in England it was purchased by Mr. Walsh Porter, and, on the sale of his pictures, by Mr. Angerstein.

There is a fine engraving of it of a large size by D. Cunego.

P. 1 ft. 2 in. by 2 ft. 8 in.

#### GASPAR POUSSIN.

### 95. A classical Landscape, with the Story of Dido and Æneas; the figures by Albano.

THE subject is from the 4th book of Virgil.

A storm rages; the hunters and attendants are seen hurrying past in the middle-ground; within the cavern, indistinctly seen, are the figures of Æneas and the Carthage queen: in front a Cupid holds the horse of Æneas, two others are fluttering above: high in the clouds Venus and Love are seen triumphing.

The composition is exceedingly poetical, grand, and spirited; but the colouring has become unfortunately black and dingy, owing to the dark ground on which it was painted.

This picture was obtained from the Falconieri Palace at Rome in 1804, and purchased by Mr. Holwell Carr, who bequeathed it to the nation.

C. 4 ft. 10 by 7 ft. 4.

#### LUDOVICO CARRACCI.

### 96. The Ecce Homo.

A copy from the Correggio (No. 15), whether by the hand of Ludovico Carracci is doubtful, though, on the whole, probable; it is well known that he almost worshipped Correggio, and frequently copied him. When this picture was purchased there was no likelihood that the original would ever find its way to England.

Bequeathed by Mr. Holwell Carr.



PAUL VERONESE.

### 97. The Rape of Europa.

A SMALL finished study for the great picture of the same subject now in the Imperial Gallery at Vienna.

Europa, assisted by two of her maidens, and all unconscious of deceit, is in the act of seating herself on the snow-white bull, who kneels to receive her and licks her sandalled foot. The whole composition is eminently rich and beautiful.

This was formerly in the collection of Queen Christina of Sweden, whence it passed into the Orleans Gallery; and, in 1798, was sold to Mr. Willett for 200 guineas.

Bequeathed by Mr. Holwell Carr.

1 ft. 11 in. by 2 ft. 3 in.

GASPAR POUSSIN.

### 98. A Landscape.

A VIEW of Larici, or La Riccia, about fifteen miles from Rome.

This ancient town is said to have been founded by Hippolytus, the son of Theseus, and called after the nymph Aricia, whom he married after he had been restored to life by Esculapius: he was accustomed to hunt in these forests, which were also the resort of Numa's nymph Egeria. Here Horace slept on the first night of his journey to Brundisium. The whole scene is rich in classical associations, and the painting wonderfully beautiful.

“ Here are thick woods where sylvan forms abide,  
And mossy tracks made by the goat and deer  
Pierce into glades and caverns, bowers and halls,  
Built round with ivy.”

From the Corsini Palace. In 1801 it was sold from Mr. Ottley's collection for 240 guineas.

Bequeathed by Mr. Holwell Carr.

1 ft. 7 in. by 2 ft. 2 in.

## SIR DAVID WILKIE.

99. *The Blind Fiddler*—a Composition of 12 Figures.

AN itinerant fiddler has arrived at a cottage, and is amusing its inmates with his violin ; his uplifted foot shows that he is beating time ; his wife sits near him nursing her infant : on the other side are the cottager's family, among whom the father snapping his fingers at the little baby, the child who gazes with riveted attention on the old musician, forgetful of her toy, and the mischievous urchin who is mimicking the gesture of the fiddler with a pair of bellows, are remarkable for felicitous conception and truth of expression. The whole picture is very dramatic, and treated in the manner of the Dutch masters. It has something of the silver tone and precision of touch so admired in Teniers. It is one of Wilkie's earliest and finest pictures, and was painted in 1806 expressly for Sir George Beaumont, who presented it to the nation.

1 ft. 11 in. by 2 ft. 7 in.

Engraved by Burnett.

## COPLEY.

100. *The Death of Lord Chatham*—a Composition of 55 Figures, all Portraits.

THE memorable scene represented in this picture took place in the House of Lords on the 7th of April, 1778. The great Earl of Chatham, who had all along deprecated the American war, and urged, with all his powers of argument and his sublime gift of eloquence, reconciliation with the alienated colonies and the granting of their just claims, came down to the House of Peers to oppose the acknowledgment of their independence, and what he deemed the dismemberment of the British empire, "the ignominious surrender of its rights and fairest possessions." He was at this time extremely ill. "Lord Chatham," said one who witnessed

the scene, "came into the House of Lords leaning on two friends, wrapped up in flannel, pale and emaciated; within his large wig little more was to be seen but his aquiline nose and his penetrating eye. He looked like a dying man, yet never was seen a figure of more dignity. He spoke after Lord Weymouth, and entered his solemn protest against the Duke of Richmond's motion. He spoke with a fervour and eloquence which held the House breathless. The Duke of Richmond replied, and while he was speaking Lord Chatham eyed him with composed attention, but when he rose up to answer his strength failed; he fell backwards in a swoon. The Duke of Cumberland, the Lords Temple and Stamford, hastened to support him, and his son, James Pitt, was particularly active in assisting his venerable father. (This is the moment chosen by the painter.) On this sudden seizure, the Earl was carried to Mr. Sargent's house, in Downing-street, and thence to his home, in a dying state; he never again rose from his bed, and his death may therefore be truly said to have taken place in the House of Lords, and in the discharge of what he deemed a great public duty." He was in his 70th year. In the picture Lord Chatham is seen fainting; the Duke of Cumberland (in blue) supports him on the left; on the right are his two sons Lord Pitt and James Pitt, then a young lieutenant in the navy (his most distinguished son, William Pitt, was not present). At his feet is Lord Mahon,\* his son-in-law. The figure standing on the right, with a noble head, is Charles, third Duke of Richmond, a very distinguished patron of art. The personage on the left, in front, is Lord Dudley and Ward. The rest of the figures, personages of less mark and likelihood, may be distinguished by the explanatory key, which is always at hand.

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\* The late Lord Stanhope, so celebrated for his eccentricities and his mechanical genius.

This picture belongs to a class of subjects the most difficult perhaps that come within the province of art. To treat a scene of the highest interest, the deepest pathos, with becoming historical dignity, yet with a due adherence to the truth of the circumstances and the costume, is in these modern times a desperate trial of the artist's skill, and recent instances of failure on the part of very accomplished painters must make us lenient in our judgment here. The chief merit of the picture consists in the management of the principal group, which is very expressive and finely treated. The defects are the number of figures, too formally arranged; the rows of insipid heads one behind another, having no effect but to distract the attention. This perhaps was unavoidable. The number of portraits of personages distinguished at that time must have lent to the picture when painted much of its interest and popularity, and certainly add to its historic value for all future times.

Copley painted this picture in 1779, when the event was yet recent and fresh in the remembrance of all England. He at this time refused 1500 guineas for it. The late Earl of Liverpool presented it to the National Gallery, where, from its national and historical interest, it finds a fitting place. It was, I believe, once in the possession of Alexander Davison, the banker.

John Singleton Copley was born at Boston, in America, in 1738. He visited Italy in 1774, and came to England in 1776. He spent here the remainder of his life in the diligent and successful practice of his art. He drew correctly, but he was in general cold and defective in colouring. This picture of the Death of Lord Chatham is pronounced by Mr. Leslie as the best coloured of his pictures. His largest production, the Destruction of the Floating Batteries during the siege of Gibraltar, is in Guildhall; another, Brooke Watson saved from the Shark, is in the hall of the Blue Coat School. His best picture is in the royal collection, and will be mentioned in its place. Copley died in 1815. His son, educated for the bar, became a distinguished lawyer, Lord Chancellor of England, and a peer by the title of Lord Lyndhurst.

7 ft. 6 in. by 10 ft. 1 in.

Engraved finely by Bartolozzi in 1782.

NICHOLAS LANCRET.

- 101. Infancy.
- 102. Youth.
- 103. Manhood.
- 104. Old Age.

Four small pictures, slightly painted, and of no great value;

they are pretty allegories, in the fantastic but elegant style of Watteau, whose pupil and imitator Lancret was. He practised his art at Paris, and died there in 1749.

Bequeathed by Lieut.-Colonel Ollncy.

13 in. by 17½ in.

Engraved by Larmessin.

#### SIR GEORGE BEAUMONT.

### 105. A Small Landscape.

A BRILLIANT little sketch, presented to the Gallery by the Dowager Lady Beaumont.

For an account of Sir George Beaumont and his munificent donation to the Gallery see p. 6.

P. 7½ in. by 9½ in.

#### SIR JOSHUA REYNOLDS.

### 106. A Man's Head—seen in Profile.

A STUDY, painted from nature, and from the same person who sat for the head of Count Ugolino, in Sir Joshua's large picture of Ugolino and his Sons, now at Knowle Park. The head is a fine one, though the model we are told was a common pavior.

Presented by Sir G. Beaumont.

C. 13 in. by 18 in.

Engraved by S. Reynolds.

#### SIR JOSHUA REYNOLDS.

### 107. The Banished Lord—a Head; front view.

APPARENTLY a study from nature. The title was given to it when engraved, as suitable to the melancholy yet dignified expression of the countenance.

Presented to the nation by the Rev. W. Long.

2 ft. 6 in. by 2 ft. 1 in.

Engraved by J. R. Smith.



WILSON.

## 08. Landscape.

"THE ruins of the villa of Mæcenas, at Tivoli, on the banks of the river Arno, which runs into the Tiber twenty miles distant from Rome. The building to the right of it among the cypresses was a convent of Jesuits. The temple beneath that was built in honour of the god Tuis. The spring which issues from the rock on the left is the Blandusian fountain of Horace, whose villa stood behind the trees on the left fronting the villa of Mæcenas. The drawing was taken on the spot by Mr. Wilson, in April, 1754, in company with the Earls of Pembroke, Thanet, and Essex, and Lord Viscount Bolingbroke, who dined and spent the day together on the spot, under a large tree. The dress of the two women dipping for water is the present dress of the country."

The above is the memorandum which Wilson himself gave with his original picture of this subject to a Mr. Macklay along with the receipt for the purchase-money (26*l.* 6*s.*), which picture has passed into the collection of Lady Ford,\* and will be noticed hereafter. Wilson repeated this subject five times. In the present instance the colouring has somewhat lost its original brilliance and transparency, in consequence of having been painted on a canvas primed with a dark-reddish brown, such as was in use in Rome. Many of the finest pictures of the Carracci and the Poussins are known to have suffered from the same cause.† The picture before us was the one painted for the Earl of Thanet, and afterwards purchased by Sir George Beaumont, who presented it to the nation.

Wilson, the first great landscape-painter whom England produced, has been called the English Claude. I know not why, unless it were because he confined himself principally to Italian scenery, and "steeped his spirit in its splendours." Yet we have only to compare these two pictures (108 and 110) with those of Claude to perceive at once that in

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\* Lady Ford was offered 500*l.* for it by Sir John Leicester.

† In the valuable notes (especially valuable to a painter) which Mr. Eastlake has appended to his translation of Goethe's "Theory of Colours," there are some excellent remarks on the use of light and dark grounds in oil-painting. See p. 376.

his style of pencilling, in his feeling and treatment of a subject, he differed entirely from the great Italian. But nature and genius are both infinite, and Wilson is not the less one of the most charming, as he is one of the most original of landscape-painters. He was not appreciated during his life. His broad and free style was new to the English eye and taste; but while suffering under neglect and poverty he always felt confident in his own powers, and in the persuasion that posterity would do him justice.

C. 3 ft. 10 by 5 ft. 6.

Engraved by M. Rooker; and Le Keux.

#### GAINSBOROUGH.

### 109. Landscape—"The Watering-Place."

A WOODY scene. In the front a piece of water in which some cattle are standing.

"On the grassy bank  
Some ruminating lie; while others stand  
Half in the flood, and often bending sip  
The circling surface."

A group of rustic figures are reclining on the shady bank to the left; the effect is that of a sultry summer evening.

Wilson and Gainsborough were contemporaries, and this picture, hung here between two of Wilson's, affords an excellent opportunity for studying the characteristic style of each painter. Sir George Beaumont, after speaking with admiration of Wilson, adds, "his sole rival was Gainsborough; and if it be allowed, as I think it must, that he had a finer and higher relish for colour, or, in the technical term, a better painter's eye, than Wilson; on the other hand, Wilson was far his superior in elevation of thought and dignity of composition. Both were poets; and to me the Bard of Gray and his *Elegy in a Country Churchyard* are so descriptive of their different lines, that I should have commissioned Wilson to paint a subject from the first, and Gainsborough one from the latter: and if I am correct in this opinion, the superior popularity of Gainsborough cannot surprise us; since, for one person capable of relishing the sublime, there are thousands who admire the rural and beautiful, especially when set off by such fascinating spirit and splendour of colour as we see in the best works of Gainsborough."

Presented by the late Lord Farnborough.

4 ft. 10 in. by 5 ft. 11 in.

Engraved by W. Miller.

WILSON.

## 110. A Landscape, with the Story of Niobe and her Children.

NIobe, the daughter of King Tantalus, and wife of Amphion, was the mother of seven sons and seven daughters; and, proud of the number and beauty of her children, she had the imprudence to boast herself as superior to Latona, who had only two, Apollo and Diana. Latona complained of this insult to her immortal offspring; and immediately all the sons of Niobe perished by the shafts of Apollo, and her daughters by the darts of Diana; and Niobe herself was turned into stone.

The landscape is very fine, both with regard to the arrangement as a composition and the management of the light and shade.\* The immense cataract on the right is a noble feature, and Wilson has represented it lashing the rocks under the influence of a violent storm of wind, thus giving to it increased grandeur. The white foam of this cataract, powerfully contrasted as it is with the dark tints of the rock on this side of it, immediately strikes the spectator as the focus of light in the picture, the mass of light being afterwards carried on by a large opening, whence the clouds appear to have been rent asunder by the tempest. Parts of the foreground and of the figures are also in light, though of a more subdued tone; while the distant landscape on the left and most other parts of the picture are overshadowed by clouds.

The figures are spirited; but the subject is of too high a class both in pathos and poetry to be made subordinate to a landscape, which, however fine, is not in that ideal style which would harmonise with the supernatural incidents.† Wilson repeated it frequently; one fine duplicate is in the possession of Mr. H. Munro.

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\* Both these pictures of Wilson require a strong light; and the difference of their effect on a bright and on a dark day is scarcely conceivable to those who have not observed it.

† Sir Joshua Reynolds criticises the introduction of the Apollo on the clouds, "which," he says, "have neither the substance nor the form fit for the receptacle of a human figure." He refers to Nicolo Poussin as an example of the power of treating successfully the classical and the supernatural in a landscape. Nevertheless, Poussin's picture of Calisto and Archas, in the Grosvenor Gallery, is an example, and even a more glaring one, of the same fault, if it be a fault, which Wilson has committed in this picture. The bear in the clouds is worse than the Apollo in the clouds.

This picture was purchased from Wilton the sculptor by Sir George Beaumont, who bequeathed it to the nation.

C. 3 ft. 10 by 5 ft. 6.

Engraved jointly by W. Sharpe and S. Smith: also by Woollett.

SIR JOSHUA REYNOLDS.

111. Portrait of George Augustus Elliott, Lord Heathfield, with the Keys of the Fortress of Gibraltar in his hand—three-quarters, life size.

THIS celebrated military commander was born in 1718, the youngest son of Sir Gilbert Elliot, ancestor of the present Earl of Minto. After distinguishing himself on several occasions he was sent governor to Gibraltar in 1775, and defended that fortress when it was besieged during three years by the combined land and sea forces of France and Spain. For these services he was raised to the peerage in 1787 by the title of Lord Heathfield. He died in 1790, on his way to visit once more the fortress he had so gloriously defended.

This is in all respects one of the finest and most characteristic portraits Sir Joshua ever painted. The head is full of animation; the figure finely drawn, especially the left hand, which is foreshortened with consummate skill; and the whole is painted with the greatest possible breadth of manner and vigour of colouring. The background is sublimely conceived, and serves to throw out the figure with surprising force of effect. Volumes of smoke obscure the atmosphere, and we almost hear the roar of artillery; a cannon behind him pointed perpendicularly downwards shows the immense elevation of the spot on which he stands. This circumstance, and the keys grasped firmly in his hand, give to the picture something beyond mere portraiture; almost an historic interest and significance.

C. 4 ft. 8 by 3 ft. 8.

Engraved by Earlom; and G. Doo.

WILLIAM HOGARTH.

112. Portrait of Himself.

THE head, admirably painted and full of character, is on a

feigned canvass of an oval form, which is so managed as to imitate a picture before it is placed in its frame, the real shape being square. The oval is supported upon the volumes of Hogarth's favourite authors, Shakspeare, Milton, and Swift; on the left, upon his palette, is drawn the line of beauty, and on the right is his favourite dog Trump.

This interesting portrait is dated 1749, when Hogarth was in his fifty-second year; it remained in the possession of his widow (a daughter of Sir James Thornhill \*) till her death, in 1789, when it was purchased by Mr. Angerstein.

Another portrait of Hogarth, by himself, was in the possession of the late Marquess Camden; there is another in the possession of -- Ireland, Esq.; a third (engraved) with a hat on, and a fine portrait of himself when young, is in the collection of the Marquess of Lansdowne, at Bowood.

There is an engraving by Hogarth himself, inscribed *Guglielmus Hogarth, se ipse pinxit et sculpsit*, 1749. After some impressions had been taken from the copper-plate, Hogarth altered it into a satirical print of Churchill. The original head has become so rare in consequence, that a fine impression is worth 20 or 25 guineas. Engraved also by Gibbon.

C 2 ft. 11 in. by 2 ft. 3 in.

William Hogarth, one of the great names in the history of English art, was born in London in 1697. He was the son of a schoolmaster who had sunk broken-hearted under the effects of disappointed hope and excessive labour. Hogarth was bound apprentice to a silversmith, and learned to engrave coats of arms, and to draw a little. He passed some years in obscurity and poverty, and then emerged upon the world as the inventor of a style of painting in which he had no precursor in any country or age, and has found no imitator. He says himself, "the reasons which induced me to adopt this mode of designing were, that I thought both critics and painters had, in the historical style, quite overlooked that intermediate species of subjects which may be placed be-

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\* Hogarth left to his wife the sole property of the numerous plates engraved by himself from his own designs and pictures. There were seventy-two, from which such a number of impressions were regularly sold as produced a very respectable income. She, however, outlived the period of her copyright, and was reduced to extreme poverty. The interposition of the King procured her from the Royal Academy an annuity of 40*l.*, which she enjoyed for two years before her death.



tween the sublime and the grotesque. I endeavoured to treat my subjects as a dramatic writer; my picture is my stage, my men and women my players, who by means of certain actions and gestures are to exhibit a dumb show." How far he succeeded in this novel attempt his works remain to prove; and one of the finest, his "*Marriage à la Mode*," we shall have to consider presently. He began with the "*Harlot's Progress*," in six plates, published in 1734;\* and other remarkable works followed in quick succession till his death, in 1764. He lies buried in the churchyard of Chiswick.

It has been said of Hogarth that his manners were gross and uncultivated; that he preferred society of the lowest order to that which as an admired and popular artist he might have commanded; that he was rarely seen in polite or even good society. The same was said of Fielding; but the truth is, that the author of *Tom Jones* and the painter of the *Harlot's Progress* sought character of a particular kind where they were most likely to find it, and for purposes which may leave us thankful that their vanity and ambition did not here stand in the way of their genius. Hogarth was a welcome guest at the table of the polished and fastidious Horace Walpole, and on terms of civility and correspondence with men of rank and literature. As to the occasional coarseness of some of the incidents in his pictures, he has been defended on this point by Walpole, by Charles Lamb, and Allan Cunningham. Yet, in the face of these high authorities, I must still object that there *are* blemishes; and, making all due allowance for "the necessity of revealing the nature of that he proposed to satirise—of displaying depravity for the sake of amending it," I could wish those passages omitted in which decency and feeling are both outraged without any commensurate advantage,—and such do occur. I am sure, for instance, that the "*Four Stages of Cruelty*" never did any good. They are lessons of cruelty rather than warnings against cruelty. I would annihilate them had I the power to do so. On the other hand, the pictures of "*Gin Lane*," the *Bedlam* scene in the *Rake's Progress*, the burial scene in the *Harlot's Progress*, should hang in this gallery in defiance of the squeamishness which would shrink from their terrible delineations; for all these have a moral and meaning "provoking the scorn of vice and pity too." I have a great dread of that sort of morality in arts, in literature, in poetry, which, in cultivating and flattering our sense of beauty, would refine away the limits between virtue and vice, and, as a matter of good taste, conceal or smooth over the deformity of the latter. Hogarth has not done this. A deep disgust mingles with the compassion inspired by

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\* The original pictures were in the possession of Alderman Beckford, and destroyed when Fonthill was burned down in 1755.

his representations of vice and its victims. He is not a mere satirist ; and to his credit be it observed that he indulged in very few personalities. What remains to be added in illustration of the peculiar genius of Hogarth I shall give in the words of his best critics—Horace Walpole, Cunningham, Charles Lamb, and Hazlitt. It appears to me that nothing more, at least nothing better, can be said on the subject.

HORACE WALPOLE.—“ I consider Hogarth rather as a painter of comedy with the pencil than as a painter. If to catch the manners and follies of an age ‘ living as they rise ; ’ if general satire on vices and ridicules, familiarised by strokes of nature and heightened by wit, and the whole animated by proper and just expression of the passions, be comedy, Hogarth composed comedies as much as Molière. In his *Marriage à la Mode* there is even a plot, a story carried on throughout the piece. He is more true to character than Congreve. Each person is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. Hogarth had no model to follow and work upon. He created his art, and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature. Hogarth, amidst all his pleasantry, observes the true end of comedy—reformation. There is (almost) always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame. He warns against encouraging cruelty and idleness in young minds. He shows how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage à la Mode*, and Tom Nero in the *Four Stages of Cruelty*, terminate their story in blood : \* she occasions the murder of her husband ; he assassinates his mistress. It is to Hogarth’s honour that in so many scenes of satire or ridicule it is obvious that ill nature did not guide his pencil. His end is always reformation, his reproofs general. It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances full of wit supply notes. The nobleman in *Marriage à la Mode* has a most aristocratic air ; the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add the character : in the breakfast-scene the old steward reflects for the spectator. It may appear singular that, of a painter whom I call comic, and who is so celebrated for his humour,

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\* I do not know why Horace Walpole has named the wretched wife in “ *Marriage à la Mode* ” as the moral bugbear of the story ; she is first dupe, then sinner, then sacrifice ; and victim from beginning to end.—A. J.

I should speak in general in so serious a style, but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them."

WILLIAM HAZLITT.—"It has been observed that Hogarth's pictures are exceedingly unlike any other representation of the same kind of subjects—that they form a class, and have a character, peculiar to themselves. It may be worth while to consider in what this general distinction consists. In the first place, they are in the strictest sense historical pictures; and if what Fielding says be true, that his novel of *Tom Jones* ought to be regarded as an epic prose poem, because it contains a regular development of fable, manners, character, and passion, the compositions of Hogarth will, in like manner, be found to have a higher claim to the title of epic pictures than many which have of late arrogated that denomination to themselves. When we say that Hogarth treated his subjects historically, we mean that his works represent the manners and humours of mankind in action, and their characters by varied expression. Everything in his pictures has life and motion in it; not only does the business of the scene never stand still, but every feature and muscle is put into full play; the exact feeling of the moment is brought out and carried to its utmost height, and then instantly seized and stamped on the canvass for ever. The expression is always taken *en passant*, in a state of progress or change, and, as it were, at a salient point. Again, with the rapidity, variety, and scope of history, Hogarth's heads have all the reality and correctness of portraits. He gives the extremes of character and expression, but he gives them with perfect truth and accuracy. His faces go to the very verge of caricature, and yet never (we believe in any single instance) go beyond it: they take the very widest latitude, and yet we always see the links which bind them to nature; they bear all the marks and carry all the conviction of reality with them, as if we had seen the actual faces for the first time, from the precision, consistency, and good sense, with which the whole and every part is made out. They exhibit the most uncommon features with the most uncommon expressions, but which are yet as familiar and intelligible as possible, because with all the boldness they have all the truth of nature. Hogarth has left behind him as many of these memorable faces, in their memorable moments, as perhaps most of us remember in the course of our lives, and has thus doubled the quantity of our observation.

"Hogarth was not a master of drawing. Of the muscles and anatomy of the head and hands he had a perfect knowledge; but his trunks are often badly mounted and his heads ill set on. I tax him with plain bad drawing. I speak not of the niceties of anatomy and elegance of outline: of these, indeed, he knew nothing, nor were they of any use in

that mode of design which he cultivated, and yet his figures on the whole are inspired with so much life and meaning, that the eye is kept in good humour in spite of its inclination to find fault.

“Of his expression, in which the force of his genius lay, we cannot speak in terms too high. In every mode of it he was truly excellent. The passions he thoroughly understood, and all the effects they produce in every part of the human frame. He had the happy art also of conveying his ideas with the same precision with which he conceived them. All his heads are cast in the very mould of nature. Hence that endless variety which is displayed through his works, and hence it is that the difference arises between his heads and the affected caricatures of those masters, who have sometimes amused themselves with patching together an assemblage of features from their own ideas.”

CHARLES LAMB.—“It is the fashion with those who cry up the great Historical School in this country, at the head of which Sir Joshua Reynolds is placed,\* to exclude Hogarth from that school, as an artist of an inferior and vulgar class. Those persons seem to me to confound the painting of subjects in common or vulgar life with the being a vulgar artist. The quantity of thought which Hogarth crowds into every picture would alone *unvulgarise* every subject which he might choose.

“To deny that there are throughout his works circumstances introduced of a laughable tendency, would be to run counter to the common notions of mankind; but to suppose that in their ruling character they appeal chiefly to the risible faculty, and not, first and foremost, to the very heart of man, its best and most serious feelings, would be to mistake no less grossly their aim and purpose. A set of severer satires (for they are not so much comedies, which they have been likened to, as they are strong and masculine satires), less mingled with anything of mere fun, were never written upon paper or graven upon copper. They resemble Juvenal, or the satiric touches of Timon of Athens. I was pleased with the reply of a gentleman who, being asked which book he esteemed the best in his library, answered ‘Shakspeare;’ being asked which he esteemed next best, replied ‘Hogarth.’ His graphic representations are indeed books; they have the teeming, fruitful, suggestive meaning of words. Other pictures we look at,—his we read.”

ALLAN CUNNINGHAM.—“The character of William Hogarth as a man is to be sought for in his conduct, and in the opinions of his more dispassionate contemporaries; his character as an artist is to be gathered from numerous works, at once original and unrivalled. His fame has flown far and wide; his skill as an engraver spread his reputation as a

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\* Sir Joshua was the head of our school of portraiture—West our best historical painter—at the time alluded to.



painter; and all who love the dramatic representation of actual life—all who have hearts to be gladdened by humour—all who are pleased with judicious and well-directed satire—all who are charmed with the ludicrous looks of popular folly—and all who can be moved with the pathos of human suffering—are admirers of Hogarth. That his works are unlike those of other men, is his merit, not his fault. He belonged to no school of art; he was the produce of no academy; no man living or dead had any share in forming his mind, or in rendering his hand skilful. He was the spontaneous offspring of the graphic spirit of the country, as native to the heart of England as independence is, and he may be fairly called, in his own walk, the first-born of her spirit."

#### HOGARTH.

#### The Marriage à la Mode.

THIS series of six pictures, originally painted for the purpose of being engraved, exhibits the history of a marriage in high life, contracted from the most sordid motives, and ending in misery, shame, despair, and death.

113. The first picture represents THE CONTRACT OF MARRIAGE. The proud old gouty nobleman has deeply involved his estate by mortgage for money advanced to him by the sordid and heartless citizen, and he receives back the deed from the hands of the money-lender's book-keeper as the price of his consent to the marriage between the young lord, his son, and the citizen's daughter. It has been considered unnecessary to consult the inclinations of either of the young persons. The girl shows, in her languid, inane countenance, that at the best a sullen consent has been wrung from her by the promise of fine clothes, a title, and an equipage. The young man displays his utter contempt for his bride and his admiration of himself by turning from her to contemplate his own features in a mirror. It would be too much to insist that the catastrophe exhibited in the last picture of the series may be anticipated from the figure of the young lawyer who is seen whispering in the ear of the bride.



The importance of the introduction of this figure in this place appears afterwards.

114. The second picture is *THE MORNING SCENE* some time after marriage. The young nobleman has returned home at midday after a night spent in gambling and debauchery, and joins his wife at breakfast; she, also, has been up at play all night, as we may see by the servant, who is extinguishing the candles in an inner room. The expression in the female head and figure is the most vulgar in the series; for here she has a sort of reckless look, as if anathematising her ill luck. The figure of the young libertine, who has thrown himself sullenly into a chair, is inimitable for the truth of expression in the face, attitude, and whole person. The steward has brought his accounts, but is seen retiring in despair, with his pocket stuffed with bills and one solitary receipt on his file.

"This is, perhaps, as a painting, the finest picture of the six. Hogarth has, with great skill, contrasted the pale countenance of the husband with the yellow-whitish colour of the marble chimney-piece behind him in such a manner as to preserve the fleshy tone of the former. The airy splendour of the view into the inner room in this picture (and the effect of the intrusion of the morning light on the sickly vapouring candle-light) is probably not exceeded by any of the productions of the Flemish school."—*Hazlitt*.

115. *THE DISSIPATED HUSBAND*. The scene is laid in the quack doctor's apartment. The nobleman rallies a procuress, who has overreached him, and, in her rage, threatens his life.

"The story of this picture is rather obscure and enigmatical, but the figure of the young girl, who is represented as a victim of fashionable profligacy, is unquestionably one of Hogarth's *chef-d'œuvres*. The exquisite delicacy of the painting is only surpassed by the felicity and subtlety of the conception. Nothing can be more striking (one might add more horrible at once and pathetic) than the contrast between the extreme softness of her person and the hardened indifference of her character. The vacant stillness, the docility to vice, the premature suppression

of youthful sensibility, the doll-like mechanism of the whole figure, which seems to have no other feeling than a sickly sense of pain,—show the deepest insight into human nature, under the most pitiable and fearful aspect of misery and depravity. The nobleman appears to have been threatening the quack with his uplifted cane, but his eyes are turned with an ironical leer of triumph on the abandoned female near him; the commanding attitude and size of this woman—the swelling circumference of her dress, spread out like a turkey-cock's feathers—the fierce, ungovernable, inveterate malignity of her countenance, which hardly needs the comment of the clasp-knife to explain her purpose—are all admirable in themselves, and still more so as opposed to the expression of mute insensibility, the elegant negligence of dress, and childish diminutive person of the wretched girl, who is supposed to be her protégée. As for the alarmed quack, there can be no doubt entertained about him. His face seems composed of salve, and his features exhibit all the chaos and confusion of the most gross, ignorant, and impudent empiricism.”—*Hazlitt*.

116. THE TOILET OF THE FINE LADY. Her back is turned on the frivolous group assembled in her room, and her attention directed to the young lawyer, who is offering her tickets for a masquerade. Scattered on the floor are a variety of useless objects, old china, &c., bought at an auction, with cards and visiting tickets.\* The whole scene is expressive of a life of extravagance, idleness, and dissipation, and a satire on the particular follies of the time. By the coronet over her mirror we see that she has succeeded to the title, and by the coral and bells hanging over her chair that she has become a mother. In this picture, the fine lady admiring the singer is a portrait of Mrs. Lane; the man asleep is Mr. Fox Lane, her husband; and the Italian singer is Carestini. M. Michel, the Prussian Ambassador, and

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\* The visiting tickets are thus inscribed:—

“Lady Squander’s company is desired at Lady Townley’s drum next Monday.”

“Lady Squander’s company is desired at Lady Heathen’s drum major next Sunday.”

“Lady Squander’s company is desired at Miss Hairbrain’s rout.”

“Count Basset desire to *no* how Lady Squander *sleep* last night.”

Weideman, a celebrated German flute-player, are also introduced.\*

“ The gradations of ridiculous affectation in this scene are finely imagined and preserved; the preposterous overstrained admiration of the lady of quality—the sentimental inanity of the man with his hair in papers and sipping his tea—the pert, smirking, conceited, half-distorted, approbation of the figure next to him—the transition to the total insensibility of the round face in profile, and then to the wonder of the negro-boy at the rapture of his mistress—form a perfect whole. The sanguine complexion and flame-coloured hair of the female virtuoso throw an additional light on the character. This is lost in the print. The continuing the red colour of the hair into the back of the chair has been pointed out as one of those instances of alliteration in colouring of which these pictures are everywhere full. The gross bloated appearance of the Italian singer is well relieved by the hard features of the instrumental performer behind him, which might be carved in wood. The negro-boy, holding the chocolate, in expression, colour, execution, is a master-piece. The gay, lively derision of the other negro-boy, playing with the Actæon is an ingenious contrast to the profound amazement of the first. It is curious to observe the infinite activity of mind which the artist displays on every occasion. An instance occurs in the present picture. He has so contrived the papers in the hair of the bride as to make them look almost like a wreath of half-blown flowers; while those which he has placed on the head of the musical amateur very much resemble a *chevaux-de-frise* of horns, which adorn and fortify the lack-lustre expression and mild resignation of the face beneath.”—*Hazlitt*.

117. THE DUEL.—The appointment to meet at the masquerade has been kept, and from thence the guilty couple have repaired to some wretched place of intrigue; the husband has followed them, accompanied by watchmen and constables, in order to break into their apartment, and to prevent their escape. In this, a night scene, the figures and other objects are represented dimly illumined by the light of a wood fire on the left of the piece. The earl, who has inconsiderately rushed into the room first, is seen mortally wounded supporting himself upon the back of a chair; his unhappy wife, on her knees before him, is imploring his last forgive-

\* Walpole, vol. iv. p. 149.

ness; the peace-officers too late appear entering the door of the apartment: the murderer is attempting to escape by the window.

As a painting, this scene is inferior to the rest, and the attitude of the husband appears out of drawing. The figure of the wretched kneeling wife, and her look of agonised passionate entreaty, are dreadfully true.

118. **THE DEATH OF THE COUNTESS.**—The scene is laid in the house of the father-citizen, to whom his guilty and miserable daughter has returned. Her servant having brought her the “last dying speech” of her lover, executed for the murder of her husband, she swallows laudanum and dies; an old nurse is holding up, for a last caress, the diseased and rickety offspring of her ill-fated marriage. The heartless father is drawing a diamond ring from the finger of the dying woman (a more frightful illustration of avarice never perhaps occurred to the mind of man; the starved dog is, however, another stroke of satire to the same effect); and the apothecary is rating the stupid lout of a boy who had bought the poison.

This picture is in all respects masterly. The figure of the wretched woman, with death impressed on every feature—the hard, wooden insensibility of the usurer—the petulant, careless self-sufficiency of the apothecary—are excellent; but perhaps the finest conception is the figure of the servant-boy, standing there with a look of haggard, perplexed terror; the very manner in which his livery-coat hangs upon his awkward horror-stricken figure has in it something indescribably expressive. The colouring is so fine, so well understood, as to vindicate Hogarth’s pretensions to the name of painter, in spite of Horace Walpole.

This series of pictures (painted in 1744), after being engraved, was advertised for sale by auction in 1750. The auction was so ill arranged by Hogarth, that, on the day appointed, only one bidder appeared, Mr. Lane, of Hillingdon, who bid 110*l.*; after waiting some time, and no one else appearing, Mr. Lane said he would make the pounds guineas; and at this most inadequate price the pictures were

knocked down to him. Mr. Lane bequeathed them to Col. Cawthorne, who sold them to Mr. Angerstein in 1797 for 1381*l*.

They are all the same size—C. 2 ft. 3 in. by 2 ft. 11 in.

Engraved by Hogarth in 1745, and many times since by various Engravers.

SIR GEORGE BEAUMONT.

# 119. A Landscape.

THE scene is the forest of Ardennes, and the figures represent Jaques reclining by the stream and moralising on the wounded stag:—

“ To-day my lord of Amiens and myself  
Did steal behind him as he lay along  
Under an oak, whose antique root peeps out  
Upon the brook that brawls along this wood;  
To the which place a poor sequester'd stag,  
That from the hunters' aim had ta'en a hurt,  
Did come to languish.”

*As You Like It*, Act II.

“Nature,” says Allan Cunningham, “had bestowed on Sir George Beaumont the soul and the eye of a fine landscape-painter; scenes shone on his fancy which his hand had not skill to embody: he saw paradise, with angels walking in glory among the trees, but the vision either passed away, or was dimly outlined on the canvass. Nature had done much for him; but Fortune rendered the gift unavailing. Coleorton Hall, and a good income, hindered him from ranking with the Wilsons, the Turners, and the Callcotts of his day: the duties of his station, the allurements of polished society—in short, the want of the armed hand of poverty to thrust him into the ranks of the studious and the toiling—hindered him from acquiring that practical skill of execution, without which imagination and taste are comparatively fruitless. Yet, with all these drawbacks, he has left



works which will continue his name for centuries among the lovers of the poetic and the beautiful.”

Presented by the Dowager Lady Beaumont.

C. 2 ft. 6 in. by 3 ft. 4 in.

SIR WILLIAM BEECHEY.

## 120. Portrait of Joseph Nollekens, the Sculptor.

THE portraits of eminent men in every department of art find a fitting place in a National Gallery. Nollekens as a sculptor of busts has been excelled only by Chantrey. In the more elevated and ideal departments of the sculptor's art, he did not take a high rank. He had genius; but there seems to have been something inherently vulgar in the man's soul which lowered and limited its efforts. He was born in London in 1737, and died in 1823, at the age of eighty-six.

Sir William Beechey was a fashionable portrait-painter, much patronised by King George III., by whom he was knighted; he died in 1839.

This portrait was presented by the Rev. R. E. Kerrich.

2 ft. 6 in. by 2 ft. 1 in.

Engraved by C. Turner.

BENJAMIN WEST.

## 121. Cleombrotus ordered into Banishment by Leonidas.

CLEOMBROTUS had married the daughter of Leonidas, and when his father-in-law was banished he usurped the kingdom of Sparta. On the return of Leonidas, Cleombrotus was himself banished, and Chelonis his wife, who had before accompanied her father, now accompanied her husband into exile.

This picture was painted in 1769, in West's early and best time, that is, soon after his return from Italy. It is,

however, flat and tame in point of colour and general effect, and inferior to the Pylades and Orestes (No. 126).

Presented by W. Wilkins, R. A., the architect who designed and built this National Gallery.

4 ft. 6 in. by 6 ft.

Engraved by C. Hodges.

SIR DAVID WILKIE.

## 122. A Village Festival.

A COMPOSITION of about five-and-thirty figures. The scene is laid before the door of a village ale-house: among the various groups, some of which are exceedingly humorous, a countryman half tipsy, led away most reluctantly from the joyous scene by his wife and children, is the most conspicuous and the most expressive; being strongly relieved by the dark mass behind, it is the first to catch the attention of the spectator. The group of drinkers on the left, and the face and figure of the old woman leading the little child on the right, are most excellent. The old woman I suspect to be the mother of the prostrate drunkard who lies stretched insensible by the pump. But every head, however diminutive, is worth inspection, and will bear comparison with some of the finest of Teniers. As a whole, the composition is a little scattered, and the foreground is not well painted; it looks like wet clay: the colouring is throughout very vivid, rich, and harmonious; and the individual heads, besides being full of nature and character, are finished with conscientious care, in what may be termed the *early* manner of the painter, which he has since changed for another entirely opposite to it. The whole scene is perfectly genuine and national.

This picture was painted for Mr. Angerstein in 1811.

C. 3 ft. 1 in. by 4 ft. 2 in.

Engraved by Finden.

PETHER.

123. A Landscape, with Figures, by Moonlight.

P. 2 ft. by 2 ft. 8 in.

JOHN JACKSON, R. A.

124. Portrait of the Rev. William Holwell Carr.

PAINTED by his direction, to be placed in this gallery. This portrait of the gentleman who bequeathed thirty-one pictures to the nation most deservedly finds a place within the precincts of the National Gallery.

Jackson, the painter of this portrait, was the son of a tailor (so was Annibal Carracci); his natural genius for imitative art was awakened by casually seeing, when a boy, the pictures at Castle Howard. He attempted to imitate what he admired, and his attempts obtained the notice and patronage of the late Lord Mulgrave, and subsequently the munificent friendship of Sir George Beaumont. He became, by dint of persevering study, an excellent portrait-painter, gained riches and fame by the practice of his art, and in 1817 was elected an academician. Jackson was not an inventive or imaginative artist, but he was a fine and genuine painter, remarkable for the rapidity, vigour, and breadth of his execution, and a splendid colourist. He died in 1831.

C. 2 ft. 6 in. by 2 ft. 1 in.

JAMES HOUSEMAN, OR HUYSMANN.

125. Portrait of Isaac Walton.

ISAAC WALTON wrote the "Complete Angler," one of the most popular works in the English language, and another little book which deserves to be as popular, "Walton's Lives." This otherwise excellent and benevolent man (I spare him the opprobrious line of Lord Byron) seems really to have thought that fishes and flies were created to be hooked and impaled for "the contemplative man's recreation." He died in 1683.

Huysmann, who painted this portrait, was a native of Antwerp, who came to England in the reign of Charles II.,

and practised his art here during the two following reigns. He was at least equal to his rival, Sir Peter Lely.

This portrait remained in the family of Walton from the time it was painted, and was bequeathed by a descendant, the Rev. Dr. Herbert Hawes, of Salisbury.

C. 2 ft. 6 in. by 2 ft. 1 in.

Engraved by P. Audinet: and by Bovi 1794.

#### WEST.

### 126. Orestes and Pylades brought as Victims before Iphigenia.

THE subject is from the "Iphigenia in Tauris" of Euripides. Iphigenia, who as priestess of Diana was obliged to offer in sacrifice the strangers brought before her, recognises in one of them her hapless brother Orestes.

This is an early picture of the master, and one of the best he ever painted. The figures of the two young men are in a grand style, and the colouring much brighter and warmer than is usual with West.

It was presented by Sir George Beaumont.

C. 3 ft. 4 in. by 4 ft. 2 in.

Engraved by Basire.

#### CANALETTI.

### 127. A View in Venice.

IN the foreground a stone-cutter's yard, looking towards one of the bye canals, along which runs a quay, not a usual thing in Venice, and beyond it the Church of the Frari, with its *Campanile*, or belfry. The figures are very spirited.

Presented by Sir G. Beaumont.

Antonio Canale, styled Canaletti, was a Venetian, and the son of a scene-painter; he excelled in painting the architecture, canals, gondolas, of his native city; for these subjects he was celebrated, and executed an amazing

number of them, considering the care and detail with which they are delineated. His accuracy in drawing and lineal perspective is admirable, but he is apt to be dingy in colour, with a certain hardness and want of air in his effects of distance. His pictures abound in England; there are few collections here which do not contain one or more, but the finest are in the corridor of the private apartments at Windsor. Canaletti came to England late in life (1746), and remained here for two years. During this period he painted many pictures for our nobility; among them the famous View of Whitehall, in the possession of the Duke of Buccleugh. In this picture and in others Canaletti is known to have used the camera lucida (*see* Fuseli) in aid of his scientific pencil. He was so accustomed to copy what he saw before him, that to his views of Venice, painted in London, he gave the dark, vapoury, English atmosphere, and, in short, was obliged, for this reason, to return to his native city, and there execute his commissions. He died, enriched by English patronage, in 1768.

His scholar, Francesco Guardi, never equalled him in the precision of his drawing and perspective, but surpassed him, I think, in colour and in brilliant and airy effect.

C. 3 ft. 4 in. by 4 ft. 2 in.

Engraved by Le Keux.

SIR JOSHUA REYNOLDS.

## 128. Portrait of the Right Hon. William Wyndham.

WILLIAM WYNDHAM was an accomplished orator and statesman, who filled the office of secretary-at-war during Fox's administration.

Bequeathed by George James Cholmondely, Esq. It was one of Sir Joshua's last pictures, painted when he was near seventy, but evinces no decay of his powers.

C. 2 ft. 6 in. by 2 ft. 1 in.

Engraved by J. Jones.

SIR THOMAS LAWRENCE.

## 129. Portrait of the late John Julius Angerstein.

MR. ANGERSTEIN, as it has been already related, collected the pictures which formed the nucleus of the present



National Gallery. He was of German extraction, born in Russia, and came to England about 1749. He was then a poor boy in a merchant's office, but became by his industry and knowledge of business one of the greatest merchants and bankers of London. It is said that he was the originator of public lotteries. He died at the age of eighty-eight, in 1823, and appears to have been in many respects a munificent and public-spirited man. He laid out part of his immense fortune in the purchase of pictures, and was the intimate friend and patron of Sir Thomas Lawrence. This duplicate of the portrait which Lawrence painted for the Angerstein family in 1816 was commanded by King George IV. Lawrence, who was warmly and gratefully attached to Mr. Angerstein, has expended his best powers on this fine portrait of the keen-spirited, sagacious old man. In the individual truth of nature and of character, in careful finish and brilliance and depth of colouring, he never surpassed it.

Presented by King William IV.

C. 3 ft. by 2 ft. 3 in.

Engraved by Young; and by Scriver.

JOHN CONSTABLE, R.A.

### 130. A Landscape, with Figures.

THIS picture was purchased from his executors some time after his death by an assemblage of gentlemen, friends and admirers of the artist, and by them it was presented to the National Gallery in 1837.

John Constable, one of our most eminent painters of home scenery, was born about 1780, the son of a miller, who lived near Woodbridge, in Suffolk, in the beautiful valley of the Stour. Here, as a boy, he used to lie about the woods and streams, watching the operations of nature and the fair earth, and the things that grow on it or flit over it, till to his fancy, and beneath his hand, they became *art*. He is a charming painter, full of feeling, but somewhat a mannerist in execution and

colour; so that his pictures have a speckled effect, which is uneasy to the eye. The picture before us, for instance, is intended to convey the impression of a hot day in harvest-time; but there is the same splashy, showery effect on the foliage, the same cool airy sky, as if it were dewy morning, not sultry noon. We can hardly look on his pictures without feeling that there is some truth in Fuseli's sarcasm,—“I go to visit Constable; *bring me mine ombrella!*” It is said, in excuse for this peculiarity, that he painted his pictures more with a view to their future effect after the lapse of years than their original appearance, which time will improve into softness and harmony. It may be so.

Constable was an amiable, warm-hearted, lively man, much loved by his family and intimates, living generally in confusion, perplexed with life, yet happy as long as he had those he loved around him, and beautiful landscapes to look at. He died April 1, 1837.

C. 4 ft. 8 in. by 4 ft.

Engraved by D. Lucas, under the title of “The Corn-field.”

#### BENJAMIN WEST.

### 131. Christ healing the Sick in the Temple.

Composition of about 33 Figures, life-size.

THIS picture was originally painted as a gift to the Quakers' Hospital in Philadelphia (West, it may be remembered, was an American and a Quaker), but when exhibited in London, previous to being sent over to its destination, “the crush to see it was very great, the praise it received was high, and the Governors of the British Institution offered him 3000 guineas for it.” West accepted the offer, for he was then far from rich, but on condition that he should be allowed to make a copy for his original purpose. He did so, and when the copy went to America, the profits arising from its exhibition enabled the managers of the hospital to enlarge the building and receive more patients. This anecdote lends some interest to a picture which must be pronounced, if not worthless, yet destitute of any striking merit. The best thing in it is the expression of the sick man in front, gazing up in an agony of faith and eagerness to the

face of the Saviour. The Governors of the British Institution presented it to the nation in 1826.

C. 9 ft. by 14 ft.

Engraved by Heath.

BENJAMIN WEST.

## 132. The Last Supper.

PAINTED for King George III., and presented to the National Gallery by George IV.

West, a name distinguished in the history of art in England, was for 28 years president of the Royal Academy. He was born near Philadelphia, came over to Europe in 1760, and after studying at Rome practised his art in London, where he died in 1820 at the age of 82. He was patronised and pensioned by George III., whose capacity just enabled him to perceive West's real merit without feeling his deficiencies. West was a painter well grounded in the practical part of his art; laborious, serene, benevolent. From a man of his talents and temperament we might not have expected any daring flights of originality and genius, but still less would we have expected such exceeding inequality in his works. He has painted some of the best and some of the worst pictures which have been produced in modern times. I say worst in reference to the pretensions of the artist and the dignity of the subjects which he—I must needs write it—rashly and presumptuously selected, and deemed himself equal to. Subjects like these before us, wherein the stiff figures formally distributed over the canvass,—drawn as if by rule and compass—without character, without feeling; lifeless, bloodless, mindless; at once theatrical and commonplace in design; cold, heavy, hard in the colouring,—leave us in half doubtful astonishment that the same man who painted these huge and vapid and impotent attempts at the sublime should have produced the Death of Wolfe, the Battle of La Hogue, the Pylades and Orestes, and some others. The negative defects of such pictures as these before us are enhanced by the magnitude of their size, the grandeur of the subjects, and the lofty idea which West entertained of his own calling and power: with reference to these pretensions, they are indeed poor, most poor.\*

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\* "These pictures," says Dr. Waagen, "are considered by many Englishmen as true models of biblical history; and I often found a great number of admiring spectators collected round them. Considering the religious respect for the Bible

West is admired and praised by artists for qualities which they can best appreciate—his mastery and correctness in drawing, his indefatigable application, his “familiar acquaintance with the powers and expedients, the exigencies and resources of his art.” But, with submission to the opinion and testimony of such men as Sir Martin Shee and Sir Thomas Lawrence, how is it that with these advantages he achieved no more? Because he wanted passion, imagination, poetry of soul. His recorded expression “that Michael Angelo had not succeeded in giving a *probable* character to any of his works, except perhaps the Moses,” marks the man who had limited his ideas of probability to what he could himself conceive and attain. His wife said of him, “he is a good man—he never had a vice!” and the same negative praise belongs generally to his pictures. Without any glaring faults, any violation of the rules of art, they are *cold*, and leave us so.

C. 6 ft. by 9 ft.

JOHN HOPPNER.

### 133. Portrait of an Actor.

THIS actor was Smith, of Drury-lane Theatre, who, from the class of characters he represented and the refinement of his style of acting, was called “Gentleman Smith.” He was the original Charles Surface in the “School for Scandal.”

Hoppner ranks as one of our finest portrait-painters, and is one of the richest colourists of the English school. For about 20 years, from 1790 to 1810, he and Lawrence divided the world of fashion between them, and his death left Lawrence without a rival. Their styles are very distinct and easily discriminated. In Hoppner there is more of sentiment, simplicity, and mellow harmony of colour. In Lawrence more of spirit, brilliancy, and precision of drawing and character. Both were remarkable for cultivation of mind and courtly elegance of manner, but very essentially different in temperament and character.

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which is so general in England, I believed at first that this admiration was paid to the subject rather than to the manner in which it was treated. But since I have seen, in the apartment at Hampton Court, where Raphael's seven Cartoons are hung, which also represent subjects from scripture, and that in the most worthy and most dignified manner, persons of the same class spend no more time than what was necessary to walk through it, I am convinced that, even in the great mass of what are called the educated classes in England, there is not yet any genuine feeling for historical painting.”

This is very severe; but after repeated visits to the National Gallery I am constrained to bear testimony to its truth.—A. J.

This portrait was presented by Mr. Sergeant Taddy in 1837.

C. 2 ft. 6 in. by 2 ft. 1 in.

FRANCIS DECKER.

# 134. A Landscape.

EXTREMELY well painted in a bright clear tone of colour, and with a light fine pencil.

Of this painter nothing can be ascertained but that he was a native of Holland, cotemporary with Ruysdael, Artois, and Hobbema; and painted charming landscapes, which are to be met with in most collections.

Presented by Lieut.-Colonel Ollney.

P. 2 ft. 1 in. by 1 ft. 7 in.

CANALETTI.

# 135. Ruins and Figures, a composition (See No. 127).

THIS picture was bequeathed by Lieut.-Colonel Ollney.

C. 1 ft. 10 in. by 2 ft. 5 in.

SIR THOMAS LAWRENCE.

# 136. Portrait of a Lady, full length.

THE gift of Francis Robertson, Esq., of Brighton, whose wife it represents.

This is one of Lawrence's early pictures; the drawing is most slovenly, the colouring poor, and, as a picture, it is without merit of any kind which could give it a right to a place here.

C. 7 ft. 10 in. by 4 ft. 10 in.

JAN VAN GOYEN.

# 137. Landscape. A small Study from Nature.

THE subject is uninteresting, and, though well painted, it is a most inadequate specimen of the talents of this excellent



master. The finest work of his I ever saw is in the possession of the Duke of Sutherland.

P. 1 ft. 4 in. by 2 ft.

PANNINI.

### 138. Ancient Ruins, with Figures.

BEQUEATHED by Lieut.-Colonel Ollney.

Paulo Pannini was a celebrated painter of architecture who lived in the beginning of the last century. He practised his art chiefly at Rome, where his best and largest pictures are. His smaller pictures are to be met with in most collections; and, as he is the best painter in this particular style, they bear a certain value. He painted interiors better than exteriors, and does not give well the effect of sky and air. Compare this picture with its companion, 135. What a difference in point of light, air, and animation!

1 ft. 7½ in. by 2 ft. 1 in.

ANGELICA KAUFFMANN.

### 139. Religion attended by the Virtues.

Composition of 11 Figures, life-size.

FAITH is here distinguished by her cross, Hope by her anchor; Chastity has her dove, and Charity her bantlings: all of which is *de rigueur*. The picture is intolerably tame both in composition and colour; it required the fertile fancy and glowing pencil of Rubens to deal with pictorial allegories, whether religious or profane. This picture was painted at Rome for James Forbes, Esq., the author of the "Oriental Memoirs," who bequeathed it to the nation.

Angelica Kauffmann enjoyed during her life a reputation far beyond her deserts, and since her death she has been almost as much undervalued. She painted portraits and small poetical and historical subjects with great elegance. There is a soft, virginal dignity and delicacy in her best pictures which is very charming; but all her works display want of variety and power: there is in general grace and simplicity, but the first is monotonous and mannered, and the latter tame and insipid.

In 1765 she came to England; and when the Royal Academy was

founded she was one of its first and most distinguished members.\* She practised her art in London for about seventeen years, and attained both affluence and celebrity. Some part of her success she owed probably to her sex, her winning qualities, and her skill in music. The truth is, Angelica Kauffmann was much more interesting as a woman than as an artist. Beautiful, gentle, generous, singularly accomplished, a real enthusiast in the arts in which she excelled, painting and music; loved, honoured, almost worshipped by all who knew her; her life would have been rarely blessed had she not poisoned it by a hasty and unhappy marriage, into which she was partly tricked. She retired to Rome in 1782, and died there in 1807.

C. 7 ft. by 9 ft.

Engraved by Worthington.

#### VANDER HELST.

### 140. Portrait of a Lady.

THE drawing is good, the colouring either originally cold or much faded.

Bartholomew Vander Helst was an eminent Dutch portrait-painter, born at Haerlem in 1613. Of his life but little is known, and of the subject of this picture nothing.

P. 2 ft. 9½ in. by 2 ft. 2½ in.

#### HENRY STEENWYCK (the Elder).

### 141. The Palace of Queen Dido.

THIS is an elaborate piece of fancy architecture, very minutely finished with a sort of Chinese neatness, in which the almost grotesque little figures are intended to represent Dido and Eneas. There is, of course, not the slightest attempt at verisimilitude of any kind; but the picture is a curiosity in its way. Henry Steenwyck and his son are celebrated as painters of perspective views of interiors, particularly Gothic churches, &c. They painted between 1570 and 1640, and

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\* She was then seven-and-twenty. Women have since been excluded from the Royal Academy, the cause of which ungallant, not to say unreasonable, law, does not clearly appear.

were in the service of Charles I. Some of their best works are at Windsor and Hampton Court.

1 ft.  $3\frac{1}{2}$  in. by 2 ft. 3 in.

SIR THOMAS LAWRENCE.

142. John Philip Kemble, in the character of Hamlet—Full length, Life-size.

He holds the skull of Yorick in his hand.

THIS fine and interesting picture, which rises to the dignity of an historic portrait, was painted in 1801, when John Kemble was in full possession of his powers: it was presented by King William IV. Lawrence has painted the same great actor in the character of Rolla, and in that of Cato. I believe this picture to be the finest of the three.

C. 10 ft. by 6 ft. 6 in.

Engraved by S. Reynolds.

SIR JOSHUA REYNOLDS.

143. Portrait of John Earl Ligonier, on Horseback.

HE was a distinguished military officer in the reigns of Queen Anne, George I., and George II., and commanded part of the army at the battle of Dettingen. He was afterwards (1744) a Field Marshal and Master-General of the Ordnance: he died in 1770, and when this picture was painted he must have been nearly 90.

This picture is considered one of Sir Joshua's best portraits: the likeness of the veteran officer, and the general conception, are certainly fine; the horse is wooden—nothing can be worse.

Presented to the nation by King William IV.

C. 9 ft. 2 in. by 7 ft. 10 in.

Engraved by Fisher; and by S. Reynolds.

SIR THOMAS LAWRENCE.

144. Portrait of Benjamin West—Full length, Life-size.

ONE of Raphael's Cartoons (the Death of Ananias) is placed on his easel as an exemplification of *design*: the sphere, with its rainbow tints, behind, exemplifies *colour*. A duplicate of the portrait sent to America. It was painted for King George IV., and presented by King William IV.

When this picture of the venerable and amiable painter was exhibited in 1811, he was in his 71st year, and had been for nineteen years president of the Royal Academy.

C. 8 ft. 10 in. by 5 ft. 10.

Engraved by C. Rolls. (*The plate remains unfinished.*)

VANDER HELST.

145. Portrait of a Man.

A SMALL head, on panel, very well painted. Bequeathed by Colonel Harvey Ollney.

P. about 12 in. by 8 in.

STORCK.

146. View of the Port of Rotterdam.

BEQUEATHED by Colonel Harvey Ollney.

Abraham Storck was a Dutch painter, born at Amsterdam, and celebrated for his sea-views and shipping: of his life we have no detailed account. He died in 1708.

C. 1 ft. 11 in. by 2 ft. 5 in.

ANNIBALE CARRACCI.

147. Cephalus and Aurora—a Cartoon.

AGOSTINO CARRACCI.

148. The Triumph of Galatea—a Cartoon.

Figures in both above life-size.

THESE two splendid drawings were executed for the Frescos in the

Farnese Palace at Rome about 1597. Annibale Carracci had been commissioned by the Cardinal Farnese to paint a gallery in his palace, with a series of grand subjects from the ancient mythology. In this undertaking he was assisted by his elder brother Agostino, an accomplished engraver as well as painter; but indeed he seems to have been everything—painter, engraver, scholar, poet, musician. He designed the “Triumph of Galatea,” and thereby, as it is said, excited the lasting jealousy of Annibale. Lanzi expressly says that to Agostino was mainly owing the poetry and invention displayed in the Farnese Frescos.\* The original designs for the Cephalus and the Galatea, which occupy the two central compartments, he attributes to him, though the first drawing is supposed to be by the hand of Annibale. After the death of Sir Thomas Lawrence, Lord Francis Egerton purchased out of his unrivalled collection the whole of the Carracci drawings, amounting to 160, at the price of 1500*l*.; and, selecting from among them these magnificent cartoons, presented them to the nation in 1837. It is to be regretted that they are so ill placed.

Drawn in black chalk on paper: size about 13 ft. 6 in. by 7 ft. 6 in.

The fine engravings after the Frescos (by Pietro Aquila) should be compared with these grand studies.

The 15 following pictures (with No. 109) were bequeathed to the nation by Lord Farnborough in 1838:—

WILHELM VANDER VELDE. (The younger.)

149. A Calm at Sea.

150. A Gale at Sea.

P. 8 in. by 11 in.

THESE two small pictures are of great beauty, more particularly the first; still they are very inadequate specimens of a master who, in his own particular department (marine views),

\* La bella poesia che si ammira nella Galleria Farnese si dee in gran parte al suo talento; di cui pur sono la favola di Cefalo e di Galatea, cose graziosissime che paiono dettate da un poeta, eseguite da un artefice greco.—*Lanzi*, vol. v. p. 74. How poorly, how meanly the Carracci were recompensed for these glorious works is recorded in all the Biographies. See particularly Felibien, vol. ii.



has never been excelled. Walpole says, "The palm is not less disputed with Raphael for history than with Vander Velde for sea-pieces." He and his less celebrated father were patronised by Charles II. and James II., and both died in England. The collections of the Queen, Sir Robert Peel, and Lord Ashburton, contain some of this Vander Velde's finest pictures.

P. 9 in. by 1 ft. 1 in.

PIETRO FRANCESCO MOLA.

151. Leda. (See No. 69.)

C. 1 ft. 2½ in. by 1 ft. 8 in.

ARNOLD VANDER NEER.

152. A Landscape—Evening.

A FLAT marshy country looking to the mouth of a river, on which vessels are seen in the distance : on the right a group of cattle, and, more distant, the view of a town and its church-spire half hidden in trees ; in front, two peasants, a man and a woman, are conversing ; and on the left, in the middle distance, is a country-house, before the door of which a lady and gentleman are standing in converse, as if they had come out to gaze on the calm beauty of the scene. The disposition of the trees on the left, with their hoar trunks just tinged with light, is very picturesque, and the painting of the whole wonderfully beautiful. Although the details are finished with the utmost care, nothing is obtrusive, and a melting harmony and suavity of tone is diffused over the homely yet varied scene, which soothes us, while we gaze, into a sympathetic calm.

Vander Neer excelled in evening and moonlight effects. This is considered one of his finest pictures, as he seldom painted on so large a scale. The figures having been put in by Cuyp nearly double the value of the picture, which has been

estimated at 700 guineas. It was sold by M. Erard to Lucien Buonaparte, with whose collection it came to England in 1816, and was then purchased by Lord Farnborough.

C. 3 ft. 11 in. by 6 ft.  $3\frac{1}{2}$  in.

NICHOLAS MAES.

153. A young Girl seated by a Cradle, in which there is an Infant asleep.

MAES was a Dutch painter of domestic subjects of the commonest, humblest description, to which he lent a value and interest by the truth of character and knowledge of chiaroscuro he had learned in the school of his master, Rembrandt. He died in 1693.

P. 1 ft.  $3\frac{1}{2}$  in. by 1 ft.  $\frac{1}{2}$  in.

DAVID TENIERS.

154. A Music Party.

THE interior of a room: a droll fellow seated at a table strumming on a guitar; a woman, also seated, holds a paper in her hand, from which she is singing; behind her stands a boor; four other persons are seen near a chimney at the back of the room.

P. 10 in. by 14 in.

DAVID TENIERS.

155. The Misers (or Money Changers).

AN old man and woman seated together, near a large covered table, on which lie some heaps of money; several bags of it are also in the man's lap, and they both appear to be occupied in counting and arranging it. The figures are unusually large for Teniers, and are seen to the knees.

In point of execution, one of the most remarkable pictures of this versatile, lively, and most accomplished painter. The marking of character in the withered, careworn faces,—the tremulous anxiety in the thin,

bony hands,—the wonderful and conscientious truth with which all the accessories are finished,—render it quite a study. It is also in a style uncommon with Teniers, who generally painted on a smaller scale, and introduced many figures. The colour, too, is warmer. Compare this picture with the two little pictures, 154 and 158. More will be said of Teniers when we speak of the collection of Lord Ashburton, who possesses some of his masterpieces.

C. 2 ft. by 2 ft. 8 in.

Engraved by F. Vanden Steen, who was contemporary with Teniers.  
(In this print the woman is left out.)

#### VANDYCK.

### 156. A Study of Horses.

A SPIRITED grey horse, full of fire and movement, and foreshortened with consummate skill: a little behind is another horse. In this study the painter had in view the horses of Achilles, Xanthus and Balius, the offspring of Zephyr. In one corner of the canvass is the sketch of a cherub's head; in another corner a Latin quotation.

This fine sketch was once in the Delmé collection, afterwards in the possession of Sir Joshua Reynolds, and sold after his death for ninety-five guineas.

C. 3 ft. 6 in. by 2 ft. 11 in.

#### RUBENS.

### 157. A Landscape—Sunset.

It represents a fertile country, with a broken and undulated surface, varied by numerous small bushy trees, and a narrow stream, formed to drain the meadows, obliquely dividing the foreground. On the left side and in front is a shepherd seated on a stone, and playing on a pipe; his dog stands by him, and his sheep are browsing near: beyond these are two trees and a little bridge; still farther stands a farm-house with a tower, and a church is seen in the distance.

It is evidently painted from nature, the nature Rubens was

accustomed to see around him in his own fertile, but rather flat and monotonous country.

C. 1 ft. 8 in. by 2 ft. 9 in.

Engraved by Bolswert; one of the well-known set of 20 landscapes after Rubens.

DAVID TENIERS.

158. Dutch Boors regaling.—The companion to No. 154.

AN interior, with a company of three figures grouped on the right. A peasant, with a droll half-tipsy expression, is seated at a table with a long glass of liquor in his hand; an old woman is filling her pipe, and a man stands behind her. Two others are seen at a fire in the background.

P. 10 in. by  $13\frac{1}{2}$  in.

NICHOLAS MAES.

159. The Dutch Housewife.—The companion to No. 153.

A YOUNG woman peeling carrots; a girl at her side watching her.

Dated in the corner 1645.

P.  $13\frac{1}{2}$  in. by  $11\frac{1}{2}$  in.

PIETRO FRANCESCO MOLA.

160. A Holy Family (*a Riposo*).

THE Holy Family fleeing into Egypt have rested under a tree; the infant and St. Joseph are asleep; the mother only wakes and watches. In the far distance to the left a shepherd is seen tending his flocks, an incident beautifully expressive. The grouping in this picture is so simple, and yet in such elevated taste, and the landscape, with the twilight effect, of such extraordinary beauty, that we cannot help wishing away the three little cherubs in their white cloud, which form a spot in the middle of the picture, and catch the eye, to the injury of the principal group.

From the Orleans gallery, whence it was sold to Lord Farnborough for 80 guineas.

C. 1 ft. by 1 ft. 6 in.

GASPAR POUSSIN.

161. An Italian Landscape.

IN the middle distance is an Italian town, seated on the brow of an eminence, in front of which there is a cascade throwing up its silver foam among the verdant cliffs. In the foreground to the right is a road, with a figure walking; two other figures are seen reclining on a bank, and near them are two dogs: to the left is a rocky bank surmounted with bushes and trees. Far in the distance the prospect is closed by a ridge of mountains, some of which are covered with snow.

While looking on this picture we might almost fancy ourselves in Italy—the forms of the scenery and the incidental figures are so characteristic, so natural, and at the same time so poetical. The harmonious beauty of the whole as a composition, the vivid though delicate colouring, and the light and facile touch with which it is executed, must immediately strike the observer.

This charming picture was purchased out of the Colonna Palace at Rome by Mr. Ottley. The Colonna family were the munificent patrons of Gaspar Poussin, and from their palace we have obtained many of his finest works. At the sale of Mr. Ottley's pictures in 1801, it was bought by Lord Farnborough for 700 guineas.

C. 4 ft. 1 in. by 6 ft. 8½ in.

SIR JOSHUA REYNOLDS.

162. The Infant Samuel.

APPARENTLY a study from nature, which Sir Joshua has been pleased to dignify or sanctify with this title: call it a



little boy saying his prayers, it is charming ; but there is nothing here of the incipient prophet, nothing to bring before the imagination all that was grand, and supernatural, and terrific, in the incident it represents—the consecrated child waked from his innocent sleep in the dead of the night by a divine voice, to be filled with a spirit beyond his own conceiving. Sir Joshua painted another Infant Samuel, now at Dulwich ; it is in a much better spirit.

The original picture was sold to the Duke of Rutland for 100 guineas, and destroyed, with eighteen other pictures by Sir Joshua Reynolds, when Belvoir Castle was burned, in October, 1816. There exist three repetitions of it, of which this is one, and there is another at Knowle Park.

C. 2 ft. 10 in. by 2 ft. 3 in.

Engraved finely by Dean, 1788 ; and C. Knight, 1792.

ANTONIO CANALETTI.

163. A View on the Grand Canal at Venice.

(See No. 135.)

C. 4 ft. 1 in. by 6 ft. 8½ in.

JACOB JORDAENS.

164. A Holy Family.

A PICTURE remarkable only for more than the usual Flemish vulgarity of conception, and without merit of any kind, unless the splendid colour of the Virgin's robe, and some fine painting about the head of St. Joseph, may be so considered.

Jordaens studied under Rubens, and adopted his fervid colouring and free and spirited style of execution, but he remained to the last a coarse painter, without dignity, elegance, or even propriety in his ideas. His best work, the "Satyr blowing hot and cold," is at Munich. Jordaens died in 1678.

This picture was presented by the Duke of Northumberland.

P. 4 ft. by 3 ft.

NICOLO POUSSIN.

165. The Plague at Ashdod.—A composition of 41 Figures.

THE scene is a street in the city of Ashdod. Noble buildings rise on either side of the view, receding in long perspective to the distance. Numbers of the afflicted inhabitants have quitted their dwellings; some of them are burying the dead, others tending the sick and dying, and a large portion of them have assembled in consternation round the temple of their deity, whose image lies prostrate and broken on its pedestal. Among the sufferers from the pestilence is a woman lying dead in the centre of the foreground, with her husband bending in grief over her, and gently removing the head of his child from the breast of its parent;\* a second infant lies dead near them: apprehension or disease is marked on every countenance, and the very air seems pregnant with the blight of human life.

The drawing, expression, and execution, are careful. The colour has suffered from the red ground, but it has not a bad effect in this picture, as in others. It gives it a lurid tone, in character with the ghastly subject.

According to Felibien, Poussin painted his first picture of this subject in 1630, and sold it for the small sum of sixty crowns.† It was subsequently purchased by the Duc de Richelieu for 1000 crowns, and is the same now in the Louvre. This duplicate was painted for the Colonna Family, and was brought from their palace in 1802. Poussin has treated a similar subject in his famous *Plague of Athens*, once in the possession of Henry Hope, Esq., now in that of Mr. Miles, of Leigh Court.

\* This striking group is taken from a famous design by Raphael, called "*Il Morbetto*" (the Pestilence), well known by the engraving of Marc Antonio. The original design once belonged to Charles I., and was in the Lawrence Collection.

† He adds, "Vous pouvez vous souvenir que nous fûmes le voir chez un sculpteur nommé Matheo, auquel il appartenait alors."—*Felibien, Entretiens*, &c., vol. ii. p. 323.

It was presented to the nation by the Duke of Northumberland.

C. 4 ft. 3 in. by 6 ft. 8 in.

Engraved by Baron; and by Picart *le Romain*, 1677.

REMBRANDT.

166. Portrait of a Capuchin Friar.

AN inferior picture of the master.

Presented to the National Gallery by the Duke of Northumberland.

C. 2 ft. 10½ in. by 2 ft. 1½ in.

BALDASSARE PERUZZI.

167. The Adoration of the Wise Men.

A DRAWING in brown and white. The composition consists of a vast number of figures intermixed with architecture, displaying great fancy and invention, and very carefully executed.

This drawing, with the famous engraving from it by Agostino Carracci, was presented by Lord Vernon.\*

On paper, about 4½ feet square.

Baldassare Peruzzi was one of the most interesting of the great Italian painters, though little known here. He was the friend of Raphael and Bramante, but ranked by Lanzi in the school of Sienna, and there his best work, *The Sibyl of the Fonte Giusta*, is to be found. He was more celebrated, however, as an architect than as a painter. The *Farnesina* at Rome is built from his design, and he is said to be the first who painted scenes for theatres; in these and his architectural views his management of the *chiaroscuro* was so wonderful as on one occasion to deceive Titian. This I consider, however, as a mere trick of art.

“The life of Peruzzi was most unfortunate. He was insulted by his fellow-students, who were insolent and arrogant in proportion as he was modest and unassuming; constrained by parsimony or injustice to work for a miserable stipend at Sienna and Bologna; plundered of the trifle he had saved at the sacking of Rome; and finally cut off in the

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\* The engraving ought to be hung near it.

prime of life, when his talents were beginning to be known, by poison administered by the jealousy of a rival." He perished in 1536.

RAPHAEL SANZIO DA URBINO.

168. St. Catherine of Alexandria.

Single figure—three-quarters—half the size of life.

ST. CATHERINE, according to the monkish legend, was a noble virgin of Alexandria. Having been instructed in literature and the sciences, she was afterwards converted to Christianity, and, by order of the Emperor Maximin, she disputed with fifty heathen philosophers, who, being reduced to silence by her arguments and her eloquence, were all to a man converted and suffered martyrdom in consequence: from this circumstance, and her great learning, she is considered in the Romish Church as the patron saint of philosophy, literature, and schools. She was afterwards condemned to suffer death, and the Emperor ordered her to be crushed between wheels of iron armed with sharp blades; the wheels, however, were miraculously broken asunder, and all other means of death being also rendered abortive, she was beheaded in the year 310, at the age of eighteen.

The saint is here represented as standing with her left arm leaning on the wheel, which was the instrument of her torture; her right hand pressed on her bosom, as if she replied to the call from above, "I am here, O Lord! and ready to do thy will!" Her head is a little turned to the right, where a bright ray is seen streaming from above, emblematical of that divine inspiration which enabled her to confound her heathen adversaries. The vest is of grey, and the drapery of crimson disposed in large easy folds. The ample style of beauty, the heavenly composure of the countenance, the noble simplicity of the attitude, and the grave yet rich costume, are all in the highest feeling. The landscape back-

ground, representing a river, with buildings and trees along its wandering shores, is just sketched in, and the execution of the whole so exceedingly light, the impasto so thin, that it is as if Raphael had painted it off at once, and had never touched it twice over in any place. The strokes of the chalk outlines are in some parts plainly visible. The hands are less carefully modelled than is usual with Raphael; they look unfinished. This splendid picture is in excellent preservation; it has been slightly retouched about the forehead, but in all other respects it is as when it came from the hand of the master—a rare merit! The original sketch on grey paper, in black and white chalk, is in the Royal Museum at Paris (No. 574); but an earlier study, evidently a first idea, is a pen drawing in the possession of the Duke of Devonshire: another pen sketch, of the front of the head only, was in the collection of Sir Thomas Lawrence. These preparatory studies show with what care Raphael undertook even his least works; for, beautiful as this picture is, it must be regarded for its size and subject as comparatively unimportant. Sir Joshua Reynolds says that, comparing Raphael with himself, he does not appear the same man in oil as in fresco. Those to whom the study of art is still new, and who wish to form some conception of the powers of this inspired painter, should study the cartoons at Hampton Court, and the fine engravings after the frescoes in the Vatican.\*

Raphael Sanzio (or Santi), of Urbino, the painter of this divine picture, was born at Urbino in 1483. In the history of Italian art Raphael stands

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\* It was gratifying to observe the interest this picture excited when it was first placed in the National Gallery in 1838, even among those who had not been accustomed to think much about high art, or consider its real and lofty significance. "Have you seen the new St. Catherine, and is she not *noble*?" was a question which I had to answer frequently. Too often, also, I had occasion to observe the mischief done to the public taste, particularly female taste, by those meagre, wiry, ringleted, meretricious, French-figurante things, miscalled women, with which we are inundated in Books of Beauty, Flowers of Loveliness, and such trivialities. They who dote on such affectations are ill prepared to appreciate the real *gusto* of such a picture as this.



alone, like Shakspeare in the history of our literature. In epic grandeur he may have been exceeded by Michael Angelo, as Milton in the same respect exceeded Shakspeare; but in the versatility of his genius, in poetical invention, in grace, expression, pathos, and dramatic power, he has never yet been equalled. It has been well remarked that "the difference between his best pictures and those of other painters is one of kind rather than of degree." This at once characterises the man and his works; and the same is true of Shakspeare; he is not only superior to, but different from, all others. The same writer adds that the quantity which Raphael produced in a short life is as remarkable as the fact that scarcely one of his works can be called ordinary in expression or careless in execution. "In his Madonnas he enhanced the simple beauty and pure feeling of the Umbrian school (that of Perugino); in his frescos he rivalled the grandeur of Buonarrotti; and in his portraits he surpassed the truth and individuality of Titian and Vandyck." To this it may be added that the life of Raphael, lately published in German by M. Passavant,—the fruit of twenty-four years of indefatigable research, and perhaps the most perfect piece of biography for authentic detail that ever was produced,—has completely cleared the fame of Raphael from those silly and slanderous imputations too long received and believed, but which to every elevated and reflecting mind must have brought their own circumstantial refutation. It is, however, satisfactory to find them proved on direct evidence to be as false as they are painful and offensive. The short life of Raphael was one of incessant and persevering study: he spent one half of it in acquiring that practical knowledge, that mechanical dexterity of hand, which were necessary before he could embody in form and colours the rich creations of his wonderful mind; and when he died, at the age of thirty-seven, he left behind him 287 pictures and about 576 drawings and studies. Such a man *could* not have been idle and dissipated.

This picture of St. Catherine was painted about the same time with the celebrated Entombment in the Borghese Palace at Rome—that is, about 1507, when Raphael was in his twenty-fourth year. It was long in the possession of the Aldobrandini family, and was brought from the Villa Aldobrandini by Mr. Day, a picture dealer, in 1800. On its arrival in England it was purchased by Lord Northwick for 2000 guineas. Mr. Beckford, of Fonthill, was the next possessor, and from him it was purchased by the government in 1838.

P. 2 ft. 4 in. by 1 ft. 9½ in.

Engraved finely by the Baron Desnoyers, 1824.

## MAZZOLINO DA FERRARA.

## 169. St. Francis adoring the Infant Christ.

THE Virgin holds the infant Saviour, before whom kneels St. Francis in the dress of his order. Two saints are behind, and on the other side are two angels; above is seen a choir of six angels with musical instruments. The background is architectural; a characteristic of the pictures of this old master.

This picture came from the Lecari Palace at Genoa in 1805, and was purchased by government from Mr. Beckford in 1838.

The two pictures of Mazzolino (the above and No. 82) and the picture by Ercole Grandi (No. 73) are very curious and valuable specimens of the ancient school of Ferrara, before Garofalo had introduced there some feeling for the grandeur and the grace of Raphael. In the finish of the execution and the use of gold, in the want of selection in the forms, in the fantastic choice of the accessories, and in the individual nature and beautiful painting of the heads, the small easel pictures of this school remind us of the early German school. The distinction was that of national temperament, and what the early Germans wanted in grace they made up in earnestness.

P. 2 ft. by 1 ft. 6 $\frac{3}{4}$  in.

## GAROFALO.

## 170. The Holy Family, with Saints and Angels.

THE Virgin holds the infant Saviour, and Elizabeth the infant St. John, who has a bullfinch in his hand, and is dressed in a rich cap of very peculiar form, but something like those which the little French and Flemish children wear to prevent them from hurting themselves. Behind are St. Joseph and two other saints. The figure and drapery of the Virgin are very beautiful, and the head of Elizabeth, with the white coif, exceedingly fine.

This little picture is interesting: its superiority to those of Mazzolino will be observed at once, for Garofalo had studied at Rome and Venice, and brought from thence to his native Ferrara something of the fine drawing and dignity of Raphael, with an infusion of more vivid colouring caught from Giorgione and Titian. Garofalo, whose real name was

Benvenuto Tisio, obtained his name from the gilliflower, or clove-pink, in Italian *garofalo*, which he was accustomed to paint in the corner of his pictures as a distinguishing mark. Some of his large pictures at Ferrara are greatly admired. His small easel pictures, like this before us, are to be found in most collections. He was an intimate friend of Ariosto, whose portrait he is said to have introduced into some of his pictures.

Purchased by Government from Mr. Beckford in 1838.

C. 2 ft. 6 in. by 2 ft. 11½ in.

JOHN JACKSON.

# 171. Portrait of Sir John Soane, Architect.

Painted in 1830. (See No. 124.)

SIR JOHN SOANE, who died in 1837, left his collection of pictures and antiques to the nation, but with the singular and rather inconvenient proviso that they were to remain and to be exhibited in his own house. His reasons for this arrangement, and some account of his bequest, are given subsequently.

This picture was presented by the Governors of the British Institution.

C. 2 ft. 6 in. by 2 ft. 1 in.

CARRAVAGGIO.

# 172. Christ and his Disciples at Emmaus.

Four figures, life-size, half-length.

"And it came to pass as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him."—*St. Luke*, xxiv. 30, 31.

THE incident is treated here with great dramatic power, great energy of execution and depth of tone, but the conception is vulgar. The eatables are painted with a sort of obtrusive reality, which, while it evinces the skill of the artist, displays also his bad taste. What more can be said of a picture in which a roast chicken disputes our attention with the head of the Saviour?

Carravaggio (so called from the place of his birth, his real name being Michael Angelo Amerighi) was the inventor of a new style in painting, that of sudden and striking contrasts of light and shadow, which from its novelty and attraction became popular, and being easily imitated became common, and at last commonplace. He was the son of a mason, and employed at Milan to prepare the wet plaster for the fresco painters. His genius led him to imitate what he constantly saw, but having no master he struck out a path for himself. Being a man of coarse mind, he took as his models whatever fell in his way, without selection, no matter how vulgar; but his genius, his force of execution, and that power which resides in whatever is original and genuine of its kind, carried him through. His works became so much admired, that even Guido and Domenichino were under the necessity of abandoning their suavity, grace, and elevation, to imitate the forcible, often exaggerated, effects, and vulgar but vigorous trickery, of Caravaggio; and Guercino made him his model as a colourist. He could never design correctly, for want of early and careful study, while his ferocious temper and idle profligate habits shut him out from improvement. Fuseli says of him, "that to forms indiscriminately picked from the dregs of the street he contrived to give energy and interest by ideal light and shade." Exactly the same may be said of Rembrandt, yet Rembrandt is one of the most poetical, and Carravaggio one of the least poetical, of painters. His gamblers and banditti are excellent and characteristic; his sacred subjects are in general profaned by the most vulgar conception and treatment, as in the picture before us. Michael Angelo da Carravaggio must not be confounded with Polidoro da Carravaggio, a native of the same town (in the Milanese), who also, from a common labourer, became a distinguished painter.

The above picture came from the Borghese Palace, and was presented to the nation by Lord Vernon.

C. 4 ft. 7 in. by 6 ft. 5½ in.

GIACOPO, OR GIACOMO, BASSANO.

### 173. Portrait of a Gentleman.

Life-size—three-quarters.

HE is in the black Venetian costume, and stands before an open window, holding his glove in his hand; on a table near him is a vase with a sprig of myrtle. The head is full of refinement, and the whole picture very finely painted.

It was presented to the nation by Henry Gally Knight, Esq.

Giacomo da Ponte, styled Bassano from the place of his birth, was a most splendid colourist; but, notwithstanding the elegance displayed in this portrait, his treatment of historical subjects is very familiar, and sometimes even vulgar. His small compositions are everywhere to be met with. His portraits are scarce and valuable. It is said that Ariosto and Tasso both sat to him in the course of his long life. He was the head of a numerous family of artists of the same name, who painted much in the same style; but he excelled them all. He died in 1592. (*See No. 60.*)

C. 3 ft. 11 in. by 3 ft. 2 in.

CARLO MARATTI.

#### 174. The Portrait of a Cardinal.

Half-length, seated, the face seen in front; small pointed beard and mustachios: the right hand rests on the arm of his chair; the left grasps part of his red drapery. In the background shelves with books.

Presented by Henry Gally Knight, Esq.

Carlo Maratti was one of the latest painters of the Roman school. He enjoyed an immense reputation during his life, and was considered the greatest painter in Europe, yet his pictures seldom rise above an elegant mediocrity, and his unmeaning heads and fluttering draperies show the decline of art. This, however, is a fine portrait, and evidently of an intellectual and distinguished man. I regret that I am unable to identify it.

C. 3 ft. 11 in. by 3 ft. 2 in.

VANDER PLAAS.

#### 175. Portrait of Milton. (?)

THIS is a carefully painted, and probably a faithful, likeness of the personage it represents: but there is no ground for believing it—still less for wishing it—to be a portrait of Milton, of whom we have authentic and contemporary representations, different from this in every feature. It has been



engraved, however, as such, and published in 1797 by W. Stevenson, Norwich; and by Messrs. Boydell.

Vander Plaas was a Dutch portrait-painter of some reputation, who died in 1704.

Presented by Capel Lofft, Esq.

C. 2 ft. 4½ in. by 1 ft. 11½ in.

#### MURILLO.

### 176. The Infant St. John, with the Lamb.

HE is represented as a boy about six years old, standing in a landscape. His arms are round a lamb near him, the finger of the left hand raised as if indicating, by the significance of the action, "Behold the Lamb of God." This is an instance of what we frequently meet with in the old painters—the substitution of the palpable image for the figurative phrase; another instance occurs in Raphael's cartoon, "Feed my sheep." The expression in the face of the inspired boy is very animated, and the tumultuous bit of sky in the background extremely fine.

This picture, and its companion, the "Good Shepherd," were formerly in the Palais de Lassay, afterwards in the Presle collection, whence they were purchased by the Citoyen Robit. When his collection was sold, in 1801, the two pictures were bought for Sir Simon Clarke, who considered them as the principal ornaments of his fine gallery at Oakhill, and valued them at not less than 4000*l*. When his collection was sold by auction, in May, 1840, these two admirable and interesting pictures were unhappily, for the first time, separated. The St. John was purchased for 2000 guineas by Lord Ashburton, who ceded it to the government; and it is rather a curious circumstance that the companion picture, "Christ as the Good Shepherd," was on this occasion purchased by the great *Jewish* banker, Rothschild, for 3900 guineas, and at present adorns his villa at Gunnersbury.

There is a fine repetition of this subject in the possession of the Earl of Lovelace.

C. 5 ft. 5 in. by 3 ft. 7 in.

Engraved by Valentine Green.

GUIDO.

# 177. The Magdalen—Half-length, Life-size.

JUST such a picture as this seems to have suggested the famous couplet of Pope:—

“ Then shall the fair one beautifully cry  
In Magdalen’s loose hair and lifted eye.”

It is a very pleasing specimen of a subject in which Guido excelled, and which he has repeated frequently. The painting is slight but masterly, and in his silver tone of colour.

From the Orleans Gallery, whence it was purchased by Mr. Henry Hope for 400 guineas. At his sale in 1816 it was bought by Sir Simon Clarke; and at the sale of his pictures in 1840 it was purchased by Government for 200 guineas.

There was a Magdalen in the same collection by Domenichino, altogether superior, and in the noblest style and feeling. It is to be regretted that it was not secured to the nation in preference to this Guido.

C. 2 ft. 7 in. by 2 ft. 3 in.

Engraved by D. Cunego; by Bouillard; by W. Sharp.

All the pictures which in the foregoing catalogue and elsewhere are noted as having been part of the Orleans Collection will be found engraved in the “Galerie du Palais Royal,” 3 vols., folio. Paris, 1786.

The following works have been published to illustrate the pictures in the National Gallery:—

1. Engravings from the Pictures in the National Gallery. Published for the Associated Engravers, by John Pye. In Folio. Price two guineas each Part. (Of this beautiful work, the first series only, con-

sisting of seven numbers, and including 28 plates, has appeared. The engravings are of a large size and by the first artists, and the short notices appended to each, which are understood to be from the pen of Barry Cornwall, are written with great elegance and poetical feeling.)

2. Engravings from the Pictures in the National Gallery. Published by Jones. Quarto. 1s. each number. (This work is complete, and comprises 172 engravings of a small size and in a common style. The work is, however, useful as a reference, and the notices are very well written.)
3. A Catalogue of the Celebrated Collection of Pictures of the late John Julius Angerstein, Esq., containing a finished Etching of every Picture, and accompanied by Historical and Biographical Notices. By John Young. London. 1823. (This work comprises the Angerstein Collection only, and includes a family picture, and three pictures by Fuseli, not in the National Gallery.)
4. A Descriptive Catalogue of the Pictures in the National Gallery, with Critical Remarks on their Merits. By Wm. Young Ottley, F.A.S. Murray. 1826. (It contains accounts of 63 pictures.)
5. A Descriptive, Explanatory, and Critical Catalogue of Fifty of the Earliest Pictures contained in the National Gallery of Great Britain. By John Landseer. 8vo. 1834.

To these last two works I have been much indebted in drawing up the foregoing Catalogue; as well as to the critical remarks of Hazlitt, Dr. Waagen, M. Passavant, and others.

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## ADDITIONS TO THE NATIONAL GALLERY SINCE MARCH, 1841.

WILLIAM HILTON, R.A.

## 178. Sir Calepine rescuing Serena.

Composition of five principal figures, less than half life-size. THE subject is from Spenser's *Fairie Queene*, Book vi., Canto 8. Serena, after being wounded by the Blatant Beast (*i. e.* *Slander*), is separated from her lover, Sir Calepine, and pursued by the two Carles (*i. e.* *Disdaine* and *Scorn*). She flies for refuge to a forest, where she is found at eventide asleep, and seized by a certain savage people, whose custom it is to sacrifice and devour all strangers who fall into their hands. On finding herself surrounded by this hideous barbarian rout—

Her heart does quake, a deadly pallid hue  
 Benumbs her cheeks; then out aloud she cries  
 Where none is nigh to hear that will her sue,  
 And rends her golden locks ———

She is laid on the altar, and the Priest bares his arm and raises his knife for the sacrifice:—

Now mote you understand that to this grove  
 Sir Calepine by chance, more than by choice,  
 The self-same evening Fortune hither drove,  
 As he to seek Serena thro' the woods did rove.

\* \* \* \*

Eftsoones he saw one with a naked knife,  
 Ready to launch her breast, and let out loved life:  
 With that he thrusts into the thickest throng, &c.

At the moment of rescuing Serena, Sir Calepine does not recognise his lady-love. The darkness of the gathering gloom, and her own bashfulness at being discovered in a

state "so uncomely to her womanhood," keep this knowledge from him till the following day. Here the story breaks off, and is left imperfect.

C. 4 ft. 7 in. by 7 ft. 7 in.

This picture was painted by Hilton in 1830, and exhibited at the Royal Academy in 1831. It is remarkable for poetical conception, fine animated colour, and vigorous execution; in some parts verging on coarseness and heaviness. The figure of Serena is exquisite in its lifeless beauty; perhaps a little *too* pallid even for the death-like swoon of horror into which she has fallen; too absolutely white and like the linen on which she is extended. The fluttering, flying draperies of the other figures, though expressive of the hurry and agitation of the moment, are rather commonplace in the treatment: yet it is a noble picture; and we are left to regret that we have not here as a pendant its beautiful companion "The Lady and Comus."\* We had then possessed two admirable pictures from two of the greatest of our national poets, painted by an artist of true English growth, worthy to be the interpreter of their spirit. In 1840 sixty-seven pictures and sketches by Hilton were exhibited in the British Institution, and of these sixteen were subjects from Milton and Spenser. The *Serena* was purchased from his executor by a number of gentlemen, admirers of the painter, who entered into a subscription for that purpose. The price set upon the picture was 500*l.*; but at the end of the year the amount of the subscriptions received did not exceed 475*l.* The executor having consented to accept that sum, all expenses deducted, the picture was purchased for the subscribers;† and by their committee, of which Thomas Phillips, Esq., R.A., was president, it was presented to the National Gallery in 1841.‡

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\* Lately sold at Christie's. It is, I must needs say it, a painful proof of the sort of spirit which directs fashionable patronage in this country—public and private—that these two pictures, the *Serena* and the *Comus*, remained in the possession of the painter to the day of his death.

† The list of subscribers included 177 names. Of these 160 were artists. Lord Colborne, Lady H. Clive, Lord Prudhoe, the Marquess of Northampton, and Lady Grey, were the only noble names.

‡ If during the life of this gifted painter any grand works had been carried on here, such as now shed a glory over the little capitals of Germany—had he possessed a wide and fair field for the exercise of his luxuriant imaginative power and large and vigorous style of design—England had at this time been the richer for his fine genius; we might have possessed something to compete with the works of Cornelius and Schnorr, and Kaulbach, and the German fresco school: but, like Barry and others of his countrymen, Hilton wasted his life in vain aspirations, in scattered efforts; and "*so he died—poor fellow!*" as Carlyle said of Napoleon the Great—died an embittered and disappointed man; while of all the rich fruits of his matured talent, all the great works he produced and planned, this



FRANCESCO FRANZIA (RAIBOLINI).

## 179. The Virgin and Child with Saints.

Eight figures, rather less than life.

IN the centre of the picture, on a raised throne, are seated the Virgin and her mother, St. Anne. The Virgin is attired in a crimson vest and dark-blue drapery, which is drawn over her head. She holds the Infant in her lap, to whom St. Anne is presenting a peach. The expression of the Virgin is exquisitely pure, calm, and saintly; without, however, the seraph-like refinement of some of Raphael's *Madonnas*; the head of the aged St. Anne is simply dignified and maternal. At the foot of the throne stands the little St. John, holding in his arms the cross of reeds and the scroll, "Ecce Agnus Dei." On each side of the throne are two Saints. To the right of the Virgin stands St. Paul, holding a sword, the instrument of his martyrdom; and St. Sebastian, bound to a pillar and pierced with arrows.\* On the left, St. Lawrence, with the gridiron and the palm-branch, and another Saint, in the Dominican habit, whom we might suppose to be St. Frediano, but that the latter appears to have been an Augustine Friar. The heads of these Saints want elevation of form, the brow in all being rather low and narrow; but the prevailing expression is simple, affectionate, devout, full of faith and hope.

The background is formed of two open arches adorned with sculpture, the blue sky beyond; and low down between St. Sebastian and St. Paul is seen a glimpse of a beautiful landscape. The draperies are grand, the colouring rich and warm, the execution most careful and finished in every part. On the cornice of the raised throne or pedestal is inscribed,

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little picture alone is public property. The country which produced him has this to show, as one proof among too many, that, when native genius does appear in England, England either knows not how to appreciate it, or knows not how or where to employ it.

\* For the legend of St. Sebastian, see p. 501.

"*Francia aurifex Bononiensis. P.*" (*i. e.*, painted by Francia, goldsmith of Bologna); but no date.

P. 6 ft. 6½ in. by 6 ft.

180. The Lunette, or Arch, forming the top of the altar-piece just described.

It represents the subject called a *Pietà*. In the centre the dead Redeemer supported on the knees of the Virgin mother. The drapery of the Virgin is crimson and blue, as in the former picture. An angel clothed in green drapery supports the drooping head of the Saviour; at his feet is an angel clothed in red. The intensity of grief in the sorrowing mother would be almost too painful if the melancholy yet divine beauty in the head of the Saviour, and the extended limbs, so utterly dead—yet not distorted nor defaced by death,—did not "destroy all pain but pity;"—the solemn, reverential pity proper to the subject.

P. 3 ft. 2 in. by 6 ft. 1 in.

These two pictures, forming one altar-piece, were painted by Francia, for the Marchesa Buonvisi, of Lucca, about 1500, and placed in the chapel of the Buonvisi family, in the church of San Frediano.\* They remained there till purchased lately by the Duke of Lucca, with whose gallery they came to England in 1840. By connoisseurs they were generally regarded as the most valuable pictures of the collection; and the sum then demanded for them was 4000*l*. After some negotiation, the Government obtained them for the National Gallery at the price of 3500*l*.

As a painter of purely devotional subjects in what is called the mystic school of art, Francia remains unsurpassed. He was a better workman with his tools, a more correct designer, than "the blessed" Fra Giovanni Angelico, and equal to Perugino and Gian Bellini in the spiritual beauty of his types, and the simple, solemn grandeur of his composition. There are two remarkable circumstances in his professional life: the first, that he never painted a picture till he was forty,†

\* Vasari makes particular mention of this picture; it was, he says, "*tenuta da' Lucchesi cosa molta degna.*"

† His earliest picture is dated 1490, and was painted for the chapel of the Bentivoglio family at Bologna, where it now exists.

having till then exercised the profession of a goldsmith, and being only known as a worker in niello \* and as a medallist; the second was his enthusiastic affection and admiration for his young contemporary, Raphael. Vasari's story, that he died of envy and despair at the sight of Raphael's "St. Cecilia," is, happily, doubtful. Such ignoble passions found no place in the soul of this devout and amiable painter. Still the date of his death remains uncertain; some placing it in 1518, before the death of Raphael; and others in 1533, making him thirteen years his survivor.†

PIETRO PERUGINO. (VANUCCI.)

# 181. The Virgin and Child with St. John.

Figures less than half life-size.

THE Virgin is seen half-length, holding the infant Christ, who is standing in front, and grasps one of the tresses of her long fair hair. The little St. John is seen half-length on the left, looking up with joined hands. The background a landscape.

This little picture is an early work of the master, who is regarded as a principal painter of the Umbrian school. The execution and drawing are timid; the feeble finical handling, the brownish hatching in the shadows, the use of gold in the ornaments, all characterise the beginner in art and the early date of the picture, which may have been painted about 1470.‡ The conception is, however, divinely simple and refined; and the picture is a remarkable and valuable addition to the Gallery, not only as an original, though an early work, of a painter worthy to have been the master of Raphael, but as containing the germ and first example of that peculiar ideal character of the Madonna which

\* For an explanation of this term see the Catalogue of Soane's Museum, p. 563.

† According to Vasari, he died in 1518; according to Malvasia, in 1535. Lanzi places his death in 1533; but later authorities—Calvi, in the "Memorie de Francesco Raibolini," Bologna, 1812, and Passavant—affirm that he died January 6th, 1517, at the age of 67, being then master of the mint of his native city, Bologna. See Kugler's "Hand-book," pp. 164 and 167, *note*; and Rio, "De la Poésie Chrétienne," p. 246.

‡ Before Perugino went to Florence, that is, when he was about four and twenty. At this time painting in oils was not generally practised, and the picture before us is executed in *distemper*, and varnished. "This partly accounts for its hatched execution, though it is not an excuse for the lights not agreeing with the half-lights. As a specimen of *distemper* before oil-painting was general (and differed in its process from later works in *distemper*), it is in itself a curiosity."

became afterwards the favourite type with the Umbrian and Roman schools, and which we see fully developed and carried to perfection in the works of Raphael.

In this country Perugino is little known, except as having been the instructor of Raphael; and to judge him by this little picture would be equal ignorance and injustice. His best works are in Italy, principally at Perugia, his native place; at Rome, where he was employed for several years by Pope Sixtus IV.; and at Florence.

This picture was formerly in the Fonthill Collection, and was purchased from Mr. Beckford in 1841 for 800*l*. He obtained it direct from Perugia. It appears to have suffered a good deal in the brow of the Virgin,\* but otherwise it is in good preservation. The hair and drapery are finished with extreme delicacy and care; the name of the painter is inscribed in gold on the Virgin's mantle. No date.

P. 2 ft. 2½ in. by 1 ft. 5½ in.

SIR JOSHUA REYNOLDS.

## 182. Studies of Angels.

Five heads, life-size.

THESE beautiful heads are portraits of Frances Isabella Ker Gordon, the infant daughter of Lord and Lady William Gordon. They are painted with astonishing lightness, delicacy, and feeling; and the colour is as fresh, pure, and transparent as when they first came from the easel. Presented to the National Gallery by Lady W. Gordon in 1841.

C. 2 ft. 6 in. by 2 ft. 1 in.

Engraved by Simon; and by S. Reynolds.

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\* I am assured by an excellent judge that this appearance is deceptive, and arises from the crude and timid execution.

THE ROYAL GALLERIES

AT

WINDSOR AND HAMPTON COURT.

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OPEN TO THE PUBLIC.

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## THE ROYAL GALLERIES.

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### INTRODUCTION.

ALMOST from the time that we have had princes and palaces in England, we have had painting in some form, as subservient to devotion or to decoration, to royal state or courtly flattery ; but the earliest record on the subject goes no further back than the reign of Henry III., who, when building his new palace at Westminster, had one of the chambers painted with scenes from the crusades ;\* and we read also of chapels and oratories adorned with figures of our Saviour, the Virgin, and various saints ; also rooms painted to imitate drapery, “with the likeness of a green curtain.” But the most valuable relics of the art of painting in those early times consist in the *limnings* or illuminations of the missals, chronicles, and romances ; many of which, now extant, are not only wonderful for the beauty and permanence of the colours, and the delicate and elaborate finishing, but for the character of the heads and the taste of the draperies. Those who are curious in these matters may consult the details given in the first chapter of Dallaway’s Edition of Walpole’s Anecdotes. Our present affair is not the history of painting, but the history of pictures, individually and collectively.

In the reign of Henry VII., somewhere about 1499, Jan Mabuse, one of the very best painters of his time, came over

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\* Thence called the “Antioch Chamber,” and the “Jerusalem Chamber :”—

“In that *Jerusalem* shall Harry die !”—*Henry IV.*

to England : he painted the portraits of the king's children, now at Hampton Court ; and from his hand—but not, as I presume, painted while in England—is the very remarkable picture or pictures, also at Hampton Court, representing James IV. of Scotland and his queen, Margaret, daughter of Henry VII. ; and the St. Matthew now in the queen's gallery at Buckingham Palace. The date of his death is uncertain.

The first of our monarchs who attempted to form a gallery of pictures was that magnificent ruffian, Henry VIII. He was not always the hateful and remorseless tyrant he afterwards became, and in the beginning of his reign showed a disposition to cultivate and patronise both art and literature. His encouragement of painting may possibly be traced to his rivalry of Francis I., who was throughout his life the object of his fear, admiration, and jealousy. Francis had found means to attract to his court four among the greatest artists in Italy—Lionardo da Vinci, Benvenuto Cellini, Primaticcio, and Nicolò dell' Abbate. In emulation of Francis, Henry sent to invite Raphael and Primaticcio to England ; and Wolsey, then his envoy at Rome, was not sparing in courteous persuasion and munificent promises ; but we were not destined to be so honoured. Raphael declined the invitation, but he painted for Henry the small picture of St. George with the Order of the Garter round his knee which is now at St. Petersburg ;\* and some of his scholars were prevailed upon to try their fortune among the barbarian English—" *quelli bestie di quelli Inglesi*," as Torrigiano had styled us. Among other painters employed by Henry, we find the names of Luca Penni, Toto dell' Nunciata, and Girolamo da Trevigi (or Jerome de Trevisi), all mentioned by Lanzi' as having at-

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\* It differs considerably from the elegant St. George of the Louvre, which last was painted for the Duke of Urbino. The St. George sent to Henry was finely engraved by Luke Vosterman, in 1629.

tained some eminence in their own country previous to their coming here. Jerome de Trevisi came over about 1531, and remained here thirteen years, and to him the large paintings at Hampton Court of the Embarcation of Henry VIII. and the *Champ de Drap d'Or* are with reason attributed: he had a pension of 400 crowns from the king. Luca Penni also arrived here about 1531; he had been employed by Francis I., in conjunction with Primaticcio, to decorate the palace of Fontainebleau.

Another painter much employed by Henry, and almost naturalised in England, was Lucas Cornelli, or Corneliz, to whom some of the old portraits now at Hampton Court may be ascribed. I find also in Vasari mention of two female artists, painters in miniature, Susanna Horneband, who was invited into the service of Henry VIII., and lived honourably in England to the end of her life; and Levina, daughter of Master Simon, of Bruges, who was nobly married by Henry, and much prized and honoured by Queen Mary, and after her death by Queen Elizabeth;\* but it is impossible to identify the works of these painters individually: most of them appear to have perished in the fire at Whitehall, or to have been lost and dispersed. Some half-obliterated paintings on the wall of a small room at Hampton Court, called the Confessionary, quite in the style of Raphael's school, existed so late as 1750: they are now quite effaced.

But if Henry failed in attracting to his court the first-rate painters of Italy, he had some amends for his disappointment when he succeeded in fixing near his person that extraordinary genius Hans Holbein. The sturdy painter and the bluff monarch have in truth become so associated in the fancy, that we can seldom think of the one without a recollection of the other. Holbein was a native of Basle, in Switzerland, and

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\* Vasari, p. 1101. Florence edit., 1832.

born in the year 1498 : he was the son of a painter, and his genius was early fostered and developed ; but we are told that he led a dissipated life, and wasted in no creditable manner the money gained in his profession : we are also told that his wife was a shrew, like the wife of Albert Durer, and that her froward temper was one of the causes which drove him from his native place. Those who look upon the portraits of Holbein and his wife at Hampton Court may well doubt whether the former black-whiskered, bull-necked, resolute, almost fierce-looking personage could have had much to endure from the poor, broken-spirited, sad-visaged woman opposite to him, and may be inclined to put another construction on the story. With Albert Durer it is different : no contrast can be greater than between the coarse head of Holbein and that of Albert Durer, with his mild melancholy eyes and long fair hair. But be this as it may, there is ample evidence that Holbein was reduced to poverty, and was obliged to quit his native place to make some provision for his family. There is a picture still preserved in the Museum at Basle, painted about the time he left it, representing his wife and two children, half-length : she has a child in her lap, and one hand rests on the head of a boy who looks up sorrowfully in her face. It is many years since I saw this picture, and I may err in my recollection of attitude and detail, but I cannot forget that I never was so moved by any picture in my life as by this little bit of homely domestic tragedy : I cannot forget the anguish depicted in the countenance of the wife, nor the pathetic looks of the children. Holbein left them, and came over to England recommended by Erasmus to Sir Thomas More, then Chancellor : he was honourably received, lodged for some time in the house of that distinguished man, and painted several portraits of his family and friends. The king, on seeing these works, was struck with admiration, and imme-



diately took the painter into his own service. He allowed him a salary of 30*l.* a-year, equal to ten times that sum in these days, and he was paid besides for each picture which he painted. Holbein's jovial character was in accordance with Henry's taste, and he soon became a favourite. Henry's rebuke to one of his courtiers who had insulted the painter is well known—"You have not to do with Holbein, but with me. I tell you, that of seven peasants I can make seven lords, but not one Holbein!" He visited Basle when at the height of his reputation and prosperity, but soon returned to England, and died here in 1554, having survived his royal patron about eight years.

Of the numerous pictures which Holbein painted for the king but few remain. One of his best and largest pictures, representing Henry VII. and Henry VIII. and their queens, was painted on the wall of one of the chambers of the old palace of Whitehall, which was consumed by fire in 1698. Luckily a small and fine copy has been preserved, and is now at Hampton Court. In the same fire many other pictures, and some of his exquisite miniatures, were destroyed. In Charles I.'s catalogue I find only eleven works of Holbein specified. In King James's I find thirty-one pictures ascribed to him; but not more than half the number are really his.

About the year 1734, Queen Caroline discovered, in an old bureau in Kensington Palace, a collection of Holbein's original drawings for the portraits of the chief personages living in the court of Henry VIII. After Holbein's death they had been sold into France, whence they were brought and presented to King Charles I. by M. de Liencourt. Charles exchanged them with the Earl of Pembroke for the St. George, by Raphael, once in the possession of Henry VIII. Lord Pembroke gave them to Lord Arundel, and, in the opinion of Mr. Dallaway, they were purchased for the

crown in 1686; then, as it appears, thrown into a drawer, where they might have rotted unknown, if the curiosity and intelligence of Queen Caroline had not brought them to light fifty years afterwards. They are eighty-nine in number, of which a few are duplicates, executed in black chalk on paper stained of a flesh colour, and most of them admirable for character and expression. Queen Caroline, who was much delighted with her discovery, ordered them to be framed and glazed; and they hung for some time in her closet at Kensington. George III. had them taken down, and carefully placed in portfolios; and they are at present deposited in her Majesty's library at Windsor.\*

From the pictures by Holbein, remaining at Windsor and at Hampton Court, we may form some idea of his merit as a portrait-painter. The only picture from his hand in the imaginative and historical style is the 'Noli me Tangere' (Christ and Mary Magdalen in the Garden), now at Hampton Court. But this conveys a most inadequate idea of the genius of the man who could paint such a picture as the family-piece at Basle already mentioned; the head, inscribed '*Lais Corinthiaca*, 1526,' in the same collection: and, above all, the exquisite 'Madonna of the Meyer Family,' now in the Dresden gallery, which is not only the finest of all his known pictures, but has been pronounced by an accomplished connoisseur the chef-d'œuvre of old German art.

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\* A set of fac-similes of these drawings were by the king's permission engraved by Bartolozzi, and published between 1792 and 1800, under the title of "Imitations of Original Drawings, by Hans Holbein, in the Collection of his Majesty, for the Portraits of Illustrious Persons in the Reign of Henry VIII., published by John Chamberlaine, Keeper of the King's Drawings and Medals." The price was then 36 guineas. The plates have since fallen into the hands of Mr. Henry G. Bohn, the eminent bookseller, who has re-published them, with some additional heads, at the price of 15 guineas: and there is a smaller set of the same work, now published at 5 guineas and a half.

Speaking from my own judgment, I should say it was one of the finest pictures in the world. As a representation of 'Our Lady of Pity,' and for depth of feeling and refined contemplative tenderness of expression, it may divide suffrages with the divine Madonna Sistina of Raphael—all grace and majesty as she is! No one, I think, can justly appreciate the powers of Holbein who has not seen this picture; no one having seen it but must deeply regret the loss of those works which Holbein executed for the King's Chapel at Whitehall, and other pictures of sacred and historical subjects which he painted while in England: among which were the Joseph of Arimathea and the Raising of Lazarus, the Triumph of Riches and the Triumph of Poverty.\* Though always an admirer of Holbein, I never believed him capable of conceiving such a picture, so grandly simple, so divinely elevated in character, as the Madonna of the Dresden gallery, till I had looked upon it.†

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\* Of the two last Frederic Zuccaro made drawings, which are preserved at Strawberry Hill.

† Having said so much of this picture, perhaps a few more particulars may be interesting to the reader. Though not connected with the immediate subject of this work, it is not foreign to its object, which is to add to the knowledge and the love of art generally.

The picture measures about five feet in height, and the figures are about half-life size. In the centre stands the Virgin holding a child in her arms; on her right kneels the Burgomaster Meyer and one of his sons; near whom a little naked boy is standing: on her left the Burgomaster's wife, her daughters, and another female relative. The composition is as simple, and in some respects as naïve, as possible. It has been supposed, from the sickly and wasted appearance of the infant in the Virgin's arms, and the manner in which it droops its little head on her bosom, added to its obvious resemblance to the child standing on the ground, that this is a votive picture—an offering of gratitude for the restoration of a sick child, the youngest darling of the family, to health. The infant in the Virgin's arms is supposed to be the sick child, and the one on the ground the same child restored to health. Other critics are opposed to this hypothesis. M. Vogel says that there is no other instance

The number of pictures in the possession of Henry VIII. has been estimated at about one hundred and fifty.

The short reign of Edward VI. affords nothing memorable. Holbein still lived, was still patronised by the court, and painted the young king several times ;\* besides executing

of a Madonna represented as "wunderthätig,"—"miracle-working,"—without the Infant Christ. On the other hand, how is it possible that a painter who could give us with such striking, heart-speaking truth, the various expressions in the heads of the Virgin and the suppliants at her feet, could so utterly fail in the figure of the Infant Saviour, in which the appearance of weakness and pain predominates over every other? The head of the Virgin is a perfect miracle of painting and expression—dignity, purity, sweetness, compassion, were never so blended in a female face. Her long golden hair flows down upon her shoulders, and she wears a diadem as Queen of Heaven. The execution of the whole, down to the minutest details, is of wonderful delicacy and finish, without in any degree detracting from the general effect, as is too often the case with the old Dutch and German schools. This picture, after remaining in the Meyer family for about a century, was purchased, in 1633, by M. le Blond, the Swedish agent or consul at Basle, for the sum of a thousand dollars, and from him the banker Loesert purchased it for the Queen Dowager of France, Marie de Medicis, at the price of three thousand dollars. After her death at Cologne, in miserable circumstances, it was purchased by a wealthy Dutchman, who bequeathed it to the Delphini family, from whom, through the means of Count Algarotti, it was purchased by the King of Saxony.

A duplicate is in the possession of Prince Wilhelm of Prussia (uncle of the present king), in point of execution not equal to the Dresden picture, though considered to be also by the hand of Holbein, and the one first painted. There is an engraving by Catherine Patin, and a fine lithographic drawing by Haufstängel; and it is understood that Professor Steinla is about to execute a finished engraving on copper: it will then form an admirable companion to Muller's Madonna di San Sisto. For these particulars I am indebted to Herr Vogel v. Vogelstein, principal painter to the King of Saxony, an eminent connoisseur, as well as a distinguished artist.

\* A small and beautiful whole-length of Edward VI. was, after the dispersion of Charles I.'s pictures, sold into Portugal, where it was bought by Lord Tyrawley, when he was our ambassador there, and sent



the large picture in the hall of Bridewell, which represents Edward VI. delivering to the lord mayor the royal charter by which he gave up his palace of Bridewell for a work-house and an hospital.

The reign of Mary is a dark sanguinary spot in our annals. Her bigotry, her conjugal miseries, and her melancholy humour, were indeed little favourable to the progress of art, as far as it depended on royal patronage. But her husband Philip had inherited from his father, and transmitted to his descendants, a love of painting, not merely as an appendage to his royal state, but for its own sake. Within the few years during which he bore the title of King of England many works of art found their way here: Titian painted for him, and transmitted to this country the Danaë, the Venus and Adonis, the Perseus and Andromeda, and some sacred subjects; and for Queen Mary he painted a Holy Family, and four mythological subjects from the History of the Titans—Prometheus, Tityrus, Sisyphus, and Tantalus.\*

The most distinguished painter who visited England during this reign was Antonio More, of Utrecht, who, being in the service of the Emperor Charles V., was sent over here

as a present to Sir R. Walpole. I am afraid it is now with the rest of the Houghton Gallery, at St. Petersburg.

\* It has been said that Philip II. carried off to Spain all the pictures painted for Queen Mary; but this is not certain. The Prometheus and Sisyphus are now at Madrid, but may have been sold out of Charles I.'s gallery. The Tantalus fell into the possession of Sir Peter Lely, and was sold in his collection. I know not where it is now, nor what has become of the Tityrus. The Holy Family painted for Queen Mary, with a boy and a horse in the back-ground, was in the possession of Charles I. It was bought, after his death, by Don Luis Mendez de Haro, and presented by him to Philip IV. It is now in the Escorial. There is an engraving of the Prometheus by Cort, 1566, and I have seen an engraving of the Tantalus, ascribed to Caraglio.



to take the portrait of Queen Mary, previous to her marriage with his son Philip of Spain. More employed all the flattering aids of his art in this picture, and so captivated the courtiers with the charms of Mary's person, that he was required to make many copies of it. She was then about forty, and, though never handsome, was not perhaps the stern, saturnine looking person she afterwards became, under the influence of conjugal vexation, a disappointed heart, and a temper darkened by a cruel bigotry. Antonio More remained here several years. His style has something of the glowing colour of the Venetian school, combined with the hard drawing of the early German school: but on the whole he was a fine artist, and some very interesting portraits in the royal collection are ascribed to him. He quitted England about 1557, and died in 1575. Another painter who visited England in this reign was Van Cleeve, or Sotto Cleeve. (See his portrait, No. 61 of the Windsor Catalogue.)

Queen Elizabeth succeeded her sister in 1558. The mind of this clever and sagacious woman appears to have wanted all the essential elements of elegance and greatness: the poetry of Spenser, the refinement of Sydney, the high-minded enthusiasm of Essex, the literature of Raleigh (not his flattery), were thrown away upon her. She had neither taste nor feeling for art; but she loved to multiply portraits of herself; and so far, and no farther, was painting personally encouraged by her: yet to the indirect influences of her long, prosperous, and peaceful reign it owed much, as did civilization under every form.

Walpole gives us a list of twenty-two painters who were in England during her time, among whom Lucas de Heere, Marc Garrard, Frederigo Zuccaro, and Cornelius Ketel, were the most distinguished, and have left works which are still to be identified in the royal collection. These were all

foreigners ; but Elizabeth's reign, destined to be every way illustrious, produced the first artists of English birth who rose to eminence in their profession. Hillyard, Elizabeth's favourite painter, is chiefly remarkable for his laborious neatness and accuracy ; but his pupil, Isaac Oliver, as a painter in miniature, remains one of the most celebrated names in the history of art. " In the particular branch in which Oliver excelled we may challenge any nation to show a greater master, if we except, perhaps, a few of the smaller works of Holbein. Don Julio Clovio, the celebrated limner, whose neatness and taste in grotesque were exquisite, cannot be compared with Isaac Oliver, because Clovio never painted portraits, and the latter little else.\* Petitot, whose enamels have exceeding merit, perhaps owed a little of the beauty of his works to the happy nature of the composition. We ourselves have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil, and under the auspices of Vandyke, scarce compensated by the boldness of his expression for the truth of nature and delicate fidelity of the older master. Oliver's son Peter alone approached to the perfection of his father."†

In the reign of James I. the royal collections received numerous and important additions. Paul Vansomer, Cornelius Janssen, and Daniel Mytens, came over between 1606 and 1620 from the Netherlands. They were all able portrait-painters, and the number of their works still remaining shows the patronage they received. It is from this period that we date the taste for collecting pictures and works of art

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\* This is not just to Clovio, who, in spite of the small size and exquisite delicacy of his works, had such a *greatness* of style, that he has been called the Michael Angelo of miniature-painting. See the catalogue of the Duke of Somerset's pictures.

† Walpole, vol. i. p. 293.

in England. Thomas Howard, Earl of Arundel, set the first example. About the year 1606 he commenced a gallery of antiques and paintings, and sent persons into Greece and Italy to make discoveries and purchases. Villiers, Duke of Buckingham, followed his example, and in 1612 purchased the whole collection of Rubens for 10,000*l*. Henry Prince of Wales early displayed a taste for art as well as literature, and had made a small collection of pictures, antique bronzes, and medals, which after his early and regretted death were inherited by his brother Charles, and formed the nucleus of his celebrated gallery.

Charles I. began his reign in 1625. He had not only succeeded to his brother's regal rights and his cabinet of pictures and medals, but resembled him in his elegant tastes and pursuits; and well would it have been for him had he resembled him in some of the stronger points of his character. The difference between the two brothers was well expressed by Prince Henry when he said that if ever he came to the throne he would make his brother Charles Archbishop of Canterbury. Charles is the first, and I believe the only, English sovereign whose love for Shakspeare and familiarity with his works have been recorded to his honour.\* Nor was he merely an elegant scholar, well read and well informed; he was so generally accomplished that he once said of himself he thought he could get his bread by any trade whatever, except making of hangings, by which he meant weaving tapestries; yet even of this we are told "he understood much, and was greatly delighted in them, for he brought some of the most curious workmen from foreign parts to make them here in England." "The accession of this prince,"

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\* The copy of Shakspeare which belonged to Charles I., and was, we are told, "his closet companion," is preserved in the queen's library at Windsor. It bears his autograph and motto.

says Walpole, in language which can neither be condensed nor amended, "was the first era of real taste in England. As his temper was not profuse, the expenses he made in collections, and the rewards he bestowed on men of true genius and merit, are proofs of his judgment. He knew how and where to bestow. Queen Elizabeth was avaricious with pomp, James I. lavish with meanness; but a prince who patronises the arts, and can distinguish and reward ability, enriches his country, and is at once generous and an economist."

With Charles's political errors we have nothing to do here; only, looking back to the history of the succeeding reigns, it appears to me that the civil wars, and the tragedy which followed, while they were fatal in some respects to the cause of art, did not much advance that of freedom.

At the period of his accession King Charles was possessed of a small collection of pictures and a cabinet of medals and antiques. Among his pictures was the famous 'Venus del Pardo,' of Titian, which had been presented to him by Philip IV. of Spain, on the occasion of his visit to Madrid, in 1618. About the year 1628 the reigning duke of Mantua, Carlo Gonzaga, impoverished by the vices and prodigality of his predecessors, and the war he had waged with the Emperor Ferdinand II., wished to dispose of the collection of pictures belonging to his family. The successive dukes of Mantua, illustrious for their patronage of art, in which they were rivalled only by the Medici, had been 150 years forming this gallery: it contained some of the finest pictures in the world, by Raphael, by Correggio, by Giulio Romano, and Titian. I cannot find anywhere either the exact date of this purchase, the exact number of the pictures, nor the exact sum paid for them by Charles; but the acquisition must have been made shortly after Mantua

was taken and sacked by the German mercenaries in 1630.\* When the pictures were brought to England and unpacked, many were found to be blackened and defaced by the quick-silver used in gilding the frames ; but only a very few were totally spoiled, and none of these of consequence. The number of pictures thus acquired was about eighty-two. The sum paid has been variously stated from 20,000*l.* to 80,000*l.* sterling ; but the latter sum I consider quite out of the question. It would have been at the rate of 1000*l.* nearly for each picture.

Besides the Mantuan Gallery, Charles purchased twenty-three Italian pictures of value from "one Frosley," a painter and dealer in pictures, who had been in the service of the Emperor Rudolph II. ; and many others from Flanders and Germany. The royal predilection being once known, those who wished to gratify him, or pay their court, had now a delicate

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\* Some think it must have been before the siege of Mantua ; but it is evident that the pictures in the palaces remained untouched during the three days' massacre and pillage ; for some of them still remain on the walls ; and it was in consequence of this siege that Gonzaga, afterwards reinstated in his dukedom, was reduced to such poverty that he had no money to pay his garrisons, nor even his household. In Sir Abraham Hume's 'Notices of the Life of Titian,' I find the following passage, page 28 :—

"At the sacking of Mantua, in 1639, the Ducal Gallery was divided between the two generals, Galeazzo and Aldringher : one part was carried to Prague, and removed to Stockholm when Prague was taken by Gustavus Adolphus ; the other part was purchased by Charles I."

No authority is cited. The pictures carried off by Aldringher must have been very few : they afterwards formed part of Queen Christina's collection.

The purchase of the Mantuan Gallery was probably suggested to Charles I. by Rubens, when he was here in 1639. His long residence in Mantua must have rendered him familiar with that magnificent collection.—See "*Peter Paul Rubens, his Life and Genius*," an *Essay*, translated from the German, by R. R. Noel, 1840.



manner of doing so. Queen Elizabeth's courtiers were accustomed to present her with baubles, jewels, and even with money. The courtiers of Charles felt assured that the offering of a fine picture, or other work of art, would be graciously received and richly repaid. Louis XIII., his brother-in-law, presented him with Leonardo da Vinci's 'John the Baptist.' When the States of Holland sent an embassy of congratulation on the birth of his daughter Elizabeth, they laid at his feet "four rare pieces of Titian's and Tintoret's painting." Among the names of those who presented him with offerings of this kind, we find the foreign ambassadors, the Earl of Arundel, the Earl of Pembroke, the Earl of Suffolk, Lady Killigrew, the Marquis of Hamilton, the Earl of Ancram, and the Abbé Montague. Sir John Palmer, Endymion Porter, and Nicholas Lanière, who were employed as his agents in Italy and France to collect pictures and original drawings, were continually adding to the treasures already acquired; and, as an old author quaintly expressed it, "the king caused a whole army of old foreign emperors, captains, and senators, to land on his coast and do him homage in his palaces."

I must content myself with giving a summary view, first, of the most distinguished artists who were employed by Charles; and, secondly, of the most important pictures in his collection, and their present destination, as far as I have been able to ascertain it.

Daniel Mytens and Cornelius Janssen, already mentioned, and Peter Oliver, the miniature-painter, were in the service of Charles when Rubens came over to England for the first time in 1629: he came, not in the capacity of painter, but in that of ambassador.\* The choice of such an envoy was particularly calculated to please Charles; for Rubens,

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\* Michel, *Vie de Rubens*, p. 172.

besides his diplomatic talents and his celebrity as the first painter of his time, was a man of various and general accomplishments, dignified and attractive in his person and manners: he was in his fifty-third year. Charles loaded him with favours, and on his second visit, in 1630, knighted him: on this occasion the King presented him with his own sword, enriched with diamonds, with his hatband of jewels valued at ten thousand crowns, and with a gold chain which Rubens wore ever afterwards.

The pictures known to have been executed by Rubens for Charles I. are as follow:—

The original designs, nine in number, for the ceiling of the Banqueting-house, Whitehall, afterwards executed on a large scale by Rubens and his scholars at Antwerp, and sent over to England. The study for the central compartment fell into the possession of Sir Godfrey Kneller; it was afterwards in the Houghton Gallery, and is now at St. Petersburg. The other studies are scattered through different collections in England. For the pictures, when finished, Rubens received the sum of 3000*l*. They are now at Whitehall.\*

Eight sketches of the History of Achilles, designs for tapestry. Of these, three are in the palace of the Duke of Infantado, at Madrid; and two of them, Achilles with the Daughters of Lycomedes, and Briseis restored to Achilles, are in the collection of Lord Vernon.†

The allegory of Peace and War, now in the National Gallery. (No. 46.)

\* These works of Rubens, considering the time at which they were painted, ought to be fine; but in their present situation and condition it is impossible to form any judgment concerning them. The figures are of a very colossal size; the children and Cupids introduced being above nine feet in length. They have been three times repaired, cleaned, and painted over, and are at present obscured by dust and smoke. The whole series was engraved by Gribelin, in 1720.—Vide Smith's Catalogue.

† The whole series has been engraved by Ertinger and by Baron.

The St. George and the Dragon, in a landscape, now at Buckingham Palace.

The Portrait of Rubens, now at Windsor.

Daniel in the Lion's Den, now in the possession of the Duke of Hamilton, was in the collection of Charles I., but it was originally painted for Lord Dorchester, who presented it to the king.\*

It appears also that Rubens painted the portrait of King Charles ; but I find no trace of it.

Rubens returned to Antwerp in 1630, and there married his second wife, the beautiful Helena Formann. He was fifty-four, and she was sixteen ; but the destinies seemed to have set him beyond the reach of ill-fortune in any shape, and even this disproportioned marriage proved happy. He died just ten years afterwards, in May 1640, leaving behind him a gallery of pictures, antiques, and gems, which were afterwards sold by commission ; the Emperor, the King of Spain, the King of Poland, Charles I., the Duke de Richelieu, and the young Duke of Buckingham, being the principal purchasers.

Encouraged perhaps by the munificent and honourable reception which Rubens had met with, his friend and pupil, Van Dyck, came over in 1631. He was then about three-and-thirty : had spent some years in Italy in diligent study—distinguished there by the elegance of his deportment and his splendid style of living, which procured him his Italian designation, *il pittore cavalleresco*. Vanity was a strong ingredient in the character of Van Dyck. Not being noticed by the king immediately on his arrival, he returned to his own country in a fit of chagrin. “But his majesty, soon learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who had sat to Van Dyck, to invite him over. He came,

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\* King Charles's Catalogue, p. 87.

and was lodged among the king's artists at Blackfriars." Charles was delighted with the painter and with his works ; sat to him frequently ; bestowed on him the honour of knight-hood (in 1632), and soon after a pension of 200*l.* a-year for life. Daniel Mytens, who till then had been the principal painter at court, was seized with jealousy, and signified his intention of quitting the king's service and returning home. Charles, hearing of his discontent, sent for him, and told him graciously that he could find sufficient employment both for him and Van Dyck. Mytens, vanquished by this kindness, and by the amiable manners and attentions of his rival, consented to remain in England ; but returned finally to the Hague within two or three years. The superiority of Van Dyck bore down all competition. Previous to his arrival in England he had painted some fine historical pictures ; but in this department he wanted grandeur, invention, and dramatic power, and cannot be esteemed first-rate ; whereas in portraits, to which he almost entirely devoted himself during the last ten years of his life, that is during his stay in England, he is allowed to have but one superior—Titian. Van Dyck gives us the finest possible representation of nature ; but when you look at one of Titian's men or women you do not think of a *representation*, but rather feel conscious of a *presence*. In the imitation of that which he saw before him Van Dyck is unequalled. In rendering the texture of flesh, for instance, there is a wonderful mixture of softness and sharpness in the touch of his pencil ; and in the delicate drawing of the features and the hands, in precision and correctness of form, he has never been exceeded ; but in conveying the impression of *life*—life looking out at the eyes and throbbing in the warm blood beneath the skin—he must yield to Titian, and, as I think, to Velasquez. Then for character, Titian gives us power, subtlety, passion ; Van Dyck excels in the expression of high breeding and cultivated intellect. His women do

not charm by their loveliness, but by their quiet, unaffected, amiable grace; and then they have such beautiful hands, and hold them out to be admired with such an elegant consciousness—

“ E la candida man spesso si vede,  
Lunghetta alquanto e di larghetta angusta,  
Dove ne nodo appar, ne vena eccede.”

His men are “ the glass of fashion and the mould of form.” Cavaliers, courtiers, counts, princes, prelates—these he painted to perfection, and you never forget for a moment their rank and their conventional claims to respect. It must be remembered that Van Dyck had, like many other painters, two different manners. His best pictures were painted when he was young—between twenty and thirty—when the influence of the brilliant florid style of Rubens had been modified by his Italian studies, by his refined taste, and his correct eye. His colouring was at this time more warm, more bright, his execution more vigorous, than at a later period. During the last two or three years of his life he became rather careless, and occasionally flat and cold. He appears on the whole to have been far inferior to Rubens in high personal qualities; in strong practical sense, in profound and penetrating intellect, in discretion and sobriety. He was amiable, accomplished, generous; but vain, petulant, and extravagantly fond of pleasure. He kept a luxurious table, patronised music and musicians, and in his manner of living vied with the most splendid courtiers. He was beguiled by his friend Sir Kenelm Digby into the pursuit of alchemy, which further hurt his fortune. He was however indefatigable in his profession, as appears by the surprising number of his works. Perhaps with the hope of steadying his character, and withdrawing him from his pursuit of pleasure, Charles, about seven years after his arrival in England, bestowed



Maria Ruthven on him as a wife.\* Van Dyck died in 1641, just before the commencement of the civil war, leaving an infant daughter and heiress. He had proposed to the king to paint the walls of the banqueting-room at Whitehall with the history of the Order of the Garter, and was to have received for this grand work 8000*l.* (not 80,000*l.*, as has been erroneously stated). His death or the impending troubles prevented the execution of this magnificent project.

I have found it impossible to ascertain the number of pictures which Van Dyck painted for his royal patron. Many portraits of the king, the queen, and their children, were painted as presents, and sent to foreign courts or given to favourite courtiers. Only sixteen are specified in King Charles I.'s catalogue.

The "Van Dyck Room" at Windsor now contains twenty-two portraits from his hand, but only six of these belonged to Charles I. I have been able to identify ten others, of the number which Van Dyck painted for him, dispersed in different collections ; viz. :—

"The Princess of Pfalzberg, full length, with a negro attendant : " (Henriette de Lorraine. She was a kinswoman of Charles I. This picture was procured for the king by Endymion Porter: after Charles's death it was bought by Cardinal Mazarin, thence it passed into the Orleans Gallery, returned to England with the rest of that collection, and is now in the possession of the Earl of Carlisle).†

The portrait of Nicholas Lanière, now in the collection of the Marquess of Westminster.

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\* Not the daughter of the Earl of Gowrie, as we read in some biographies, but of Patrick Ruthven, a physician, and descended of the same family. She was an orphan, brought up at court under the care of Queen Henrietta Maria.

† Engraved by C. Galle.

“The two Sons of the Elector Palatine, half-length figures in one picture.” (Prince Charles Louis and Prince Rupert, nephews of the king: now in the Louvre, No. 435.)

“The Queen Mother of France” (Marie de Medicis, mother of Henrietta Maria, seated in an arm-chair, and holding roses in her hand. I know not where this picture is).\*

“Lady Shirley in a Persian dress.” (Now at Petworth.)

“The Portrait of a young Musician of Antwerp, without a beard, and wearing a gold chain—half-length.” (Heinrich Liberti; engraved in the volume of Van Dyck’s Heads. Of this portrait there are several repetitions: the one at Vienna I presume to be that which belonged to Charles I.)

“The Holy Family; with Angels dancing in a round.” (One of his finest pictures. Sold with the Houghton collection to Catherine II., and now at St. Petersburg. A smaller picture of the same subject is in the collection of Lord Ashburton.)†

“The Procession of the Knights of the Garter.” (A small sketch for the projected decoration of Whitehall. This fell into the possession of Sir Peter Lely. It afterwards belonged to Lord Northington and Sir Joshua Reynolds.)‡

All the Van Dycks now in the Windsor collection are specified in King James’s catalogue, and five others of which I can find no satisfactory account. These and the large picture of the family of Endymion Porter, bought by George III., I presume to be in the private apartments either at Windsor or at Buckingham Palace.

Jan Lievens of Leyden, a distinguished scholar of Rembrandt, came over to England in 1630, and remained here three years. I find no picture by him in the royal collection.

\* Engraved by P. Pontius.

† Engraved by Facius, by Bolswert, and by Huberti.

‡ Engraved by Cooper.

Gerard Terburg was also here painting portraits for a year or two.

Cornelius Poelemburg, a well-known painter of small landscapes, with groups of nymphs and other figures, very neatly and delicately finished, was invited to England by King Charles. He remained here only a short time, and painted four pictures for the king. One of these, the group of the King of Bohemia's children, is at Hampton Court.

Henry Steenwyck the younger, a painter of perspective and architecture, was employed by King Charles. Five of his pictures are specified in the king's catalogue, and, with several others, are now at Windsor and Hampton Court.

Gerard Honthorst was invited here by the king, and remained here somewhat less than a year. Eight pictures by him are in King Charles's catalogue, most of which are still at Windsor and at Hampton Court.\*

Orazio Gentileschi, and his daughter Artemisia, were also employed by the king. By the first I find two pictures in King Charles I.'s catalogue, of which I can identify one as remaining, and now at Hampton Court;† and by Artemisia, 'A Picture of Fame,' said to be excellent, which I do not find. Her portrait of herself, very fine and spirited, is at Hampton Court.

Adrian Hanneman, a Dutch portrait-painter, came over here in Charles I.'s time, and remained here sixteen years. He has left several specimens of his ability in the royal

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\* This painter, who excelled in effects of candle-light and torch-light, thence obtained his Italian designation, "Gherardo della Notte." His chef-d'œuvre, Christ before Pilate, was brought to England in 1840, with the Duke of Lucca's gallery.

† De Piles, in his "Lives of the Painters," says that Gentileschi painted for King Charles a Madonna, a Magdalen, Lot and his Daughters, and that he also painted the ceilings for the palace at Greenwich and for York House.

collection. The finest is the head of Peter Oliver, at Hampton Court, which is quite equal to many of Van Dyck's. Though he certainly worked for Charles, I find none of his pictures in the old catalogue, which, it must be remembered, is imperfect. There are six in King James's catalogue. His fine half-length portrait of Charles I. is at Vienna.

John Petitot, who has never been equalled as an enamel painter, came over to England, and was introduced to King Charles by his physician, Sir Theodore Mayerne. The king knighted him, gave him an apartment in Whitehall, and employed him in copying the portraits of Van Dyck in enamel; but of his works I find no trace in the existing catalogues of the royal collections. He appears to have left England about 1643, and was afterwards in the service of Louis XIV.\*

To these I must add the names of four native painters.

William Dobson owed the patronage of the king to the generous recommendation of Van Dyck, after whose death he was appointed sergeant-painter and groom of the chamber to his majesty. I find no pictures by him in the old catalogues. A picture of himself and his wife, half-length, is at Hampton Court. King Charles, we are told, called Dobson *the English Tintoret*. I confess I do not see the aptitude of this designation: Dobson, in the colouring and airs of his portraits, is more like Van Dyck, but wants his spirited touch.

George Jameson, a Scottish painter, is known to have studied in the atelier of Rubens at the same time with Van Dyck. About 1623 he was pursuing his vocation in his own country, and has obtained the name of the Van Dyck of Scotland. King Charles, on his visit to Scotland in 1633, sat to him, and presented him on that occasion with a dia-

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\* George IV. had a collection of miniatures in enamel, chiefly by Petitot, which he valued highly. These I presume to be in the possession of her Majesty.

mond ring from his own finger. I find none of his pictures in the royal collection.

Gandy, another native portrait-painter, who emulated Van Dyck, is scarcely known except in Ireland, where his best works still exist.

Peter Oliver, the son of Isaac Oliver, already mentioned, was not inferior to his father as a miniature-painter. He was constantly employed and highly esteemed and favoured by King Charles. Thirteen of his works were in the royal cabinet. Peter Oliver died about 1654.

Anne Carlisle is mentioned as excelling in miniature copies after the old masters; and Hoskins was an able painter of portraits in miniature.

These were the principal among the painters patronised by Charles I. He found employment for others, whose names have sunk into oblivion, and are merely mentioned by Walpole. But to these must be added another truly great name in a different department of art, whose genius reflected lustre on the reign of Charles. "England," says Walpole, "adopted Holbein and Van Dyck; she borrowed Rubens; but she produced INIGO JONES." In addition to the name of this celebrated architect I find thirteen other artists, native and foreign, who, as sculptors, engravers of gems, and chasers in gold and silver, found employment under the auspices of this munificent prince.\* He wrote with his own hand to invite Albano and Romanelli to England; but they had ample employment in their own country, and declined his offers.

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\* Among the artists of this class were two who merit especial notice, Hubert Le Sœur, a French sculptor and distinguished disciple of John of Bologna, who cast the equestrian statue of Charles I. which now stands at Charing Cross; and Lucas Vorstermann, the famous engraver, who engraved several plates for the king from pictures in the royal collection.



From 1625 to 1642, immediately before the breaking out of the war, Charles was occupied in arranging and adding to his magnificent collection. At this period it may truly be said that no such gallery existed in Europe; and those which have since been formed by various princes and potentates have owed some of their most precious ornaments to the dispersion of the treasures which his taste and munificence had brought together. The whole number of his pictures amounted to 1387; of which 216 were reckoned first-class pictures, and 88 *chefs-d'œuvre*. They were distributed through his different palaces, the principal part, and the finest pictures, being placed at Whitehall, St. James's, and Hampton Court. This enumeration includes a collection of 75 valuable miniatures, or limnings, by Holbein, Hillyard, the two Olivers, Antonio More, &c., which were arranged in cases in the 'New Cabinet-Room' at Whitehall.

The sculptures amounted to 399, and were principally arranged at his palace at Greenwich. His medals, engraved gems, and other curiosities of art, were arranged at Whitehall. He possessed 54 books of rare drawings and prints, among which was a book of drawings by Michael Angelo. Among the drawings by the old masters in Sir Thomas Lawrence's collection were several which had belonged to Charles I., recognised by his mark, a star of a peculiar form.

That Charles did not merely consider his pictures as a part of his royal state, or as objects of personal ostentation, but really loved them, and fully, and with the discrimination of an accomplished connoisseur, appreciated their intrinsic beauty and value, we have ample proof. The list of pictures which hung in his own private apartments gives us a high idea of the elevation and delicacy of his taste, and the warmth of his domestic affections. In his bed-room were the portraits of his wife and children, by Van Dyck; of his sister Eliza.

beth of Bohemia, and her children; of his amiable brother Prince Henry; a Magdalen, by Correggio; a Madonna by Parmegiano; and the Contest between the Muses and the Pierides by Perino del Vaga, now in the Louvre.\* By his bedside hung a Holy Family, a *chef-d'œuvre* of Raphael. In the three rooms adjoining, called the king's privy lodging-rooms, I find in the first room eleven pictures by Titian, and one by Correggio; in the second room, eight by Titian,† and six by Giulio Romano; and in the third room, one by Raphael, three by Correggio,‡ three by Titian, and others by Andrea del Sarto, Giorgione, and Parmegiano. All the pictures in these rooms are by distinguished Italian masters, with a single exception,—the portrait of Charles the Bold, Duke of Burgundy, by Michael Coxis: which picture has, I believe, disappeared.

Among the Strafford papers is a curious evidence of Charles's affection for his pictures. In a letter from Mr. Garrard, dated December 16, 1639, he says—"Here are two masks intended this winter: the king is now in practising his, which shall be presented at Twelfth-tide: most of the young lords about the town who are good dancers attend his majesty in this business. The other the queen makes at Shrove-tide, a new house being erected in the first court at Whitehall, which cost the king 2500*l.* only of deal boards, *because the king will not have his pictures in the banquetting-house hurt with lights.*"

The care of the king's cabinet of "pictures, medals, and rarities," was intrusted to Abraham Vanderdoort, a Dutchman, who had formerly been in the service of the Emperor

\* Engraved by Enea Vico and by Richomme.

† Among them the 'Concert,' now in the National Gallery, and the 'Venus del Pardo.'

‡ One of them, the 'Mercury and Venus,' now in the National Gallery.

Rudolph II.; afterwards in that of Prince Henry, on whose death Charles appointed him "keeper of his cabinet." with a salary of 40*l.* a-year. In this capacity Vanderdoort, about 1639, drew up "a catalogue and description of the pictures of King Charles I.," which, being left imperfect by the death of Vanderdoort, or some other accident, comprises merely the pictures at Whitehall, amounting to 497, and those at St. James's, 77 in number; in all only 574, out of the 1387 of which the whole collection consisted. This catalogue, which was printed by Bathoe in 1742, has become rare. It is exceedingly curious and interesting as a document, and sometimes very amusing, from the quaint language of the descriptions, which, however, are in general so minute and accurate as greatly to assist in tracing particular pictures, which could not otherwise have been identified. The fate of poor Vanderdoort deserves to be commemorated:—"The king had commanded him to take particular care of a miniature by Gibson, the parable of the Lost Sheep. Vanderdoort laid it up so carefully that when the king asked him for it he could not find it, and hanged himself in despair. After his death his executors found and restored it. As this piece is not mentioned in the catalogue, probably it was newly purchased."\*

From the commencement of the civil wars, in 1643, Charles made no additions to his gallery. The collection, however, was kept together till after his execution in 1649. Immediately after that event (on the 23rd of May, 1649) the Commons "resolved upon the disposal of the personal effects of the late king, queen, and prince, and made an order

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\* Walpole. The Gibson alluded to was Richard Gibson, the dwarf, then a very young man. As to the catastrophe of Vanderdoort, I know nothing to compare with it but that of the Prince de Condé's maître d'hôtel, Vatel, who stabbed himself because the fish was not ready for dinner.

to have the same inventoried, appraised, and sold; except such as should be thought fit to be reserved for the use of the state." The act was passed in the month of July following, and the sale took place at different times during the two following years. "In this appraisement and sale were included—*heu dolor!*—all the noble collection of pictures, antiques, statues, and busts, which the late king, at infinite expense and trouble, had procured from Rome and all parts of Italy." "For, being a generous benefactor to the most celebrated masters in these arts, he acquired the noblest collection of any prince in his time, and more than all the kings of England had done before him."\*

Among the chief purchasers we find Philip IV. of Spain, who, through the agency of his ambassador, Don Alonzo de Cardenas, "bought as many pictures and other precious goods appertaining to the crown as, being sent in ships to Corunna in Spain, were carried thence to Madrid upon eighteen mules."†

Christina of Sweden purchased the choice of all the medals and jewels, and some pictures of great price. Most of these pictures, being afterwards purchased by the Duke of Orleans, came with the Orleans Gallery to England; and are dispersed through different collections. I shall mention in their proper place those I have been able to identify. The Archduke Leopold, then governor of the Netherlands, was another principal purchaser. The pictures acquired by him are now in the Imperial Gallery at Vienna. The Duke of

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\* *Vide* note prefixed to the copy of his catalogue. An order had previously passed the House of Commons that all pictures belonging to the late king, which contained a representation of the Virgin Mary or the Second Person of the Trinity, should be burned forthwith; but as this order would have involved the destruction of three-fourths of the property, prudence or avarice prevailed over ignorance and fanaticism, and the execution of this barbarous order was stayed.

† Clarendon's History.

Alva, the Cardinal Mazarin, and the Duc de Richelieu, purchased many. The principal acquisitions of the two latter are now in the Louvre; and likewise those of Eberhard Jabach, a celebrated amateur and collector of that time, who attended the sale of the king's effects in London, and afterwards disposed of his purchases to Louis XIV. The purchases made by a Dutch connoisseur, Mynheer Reyntz (or Van Reynst), were afterwards bought up by the States of Holland, and presented to Charles II.; but, as Lord Clarendon observes, "none of all the above-mentioned princes were magnanimous enough to restore any portion of the spoil."

To complete this account of the collection and dispersion of the Gallery of Charles I., I shall here add the abstract of the sale of the principal pictures, as given by Vertue from a catalogue once in possession of John Anstis, Esq., Garter King at Arms, with such notes as I have been able to add from my own knowledge, and from the details which that learned connoisseur, Dr. Waagen, has given in his work on Art and Artists in England.

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The pictures at the palaces of Wimbledon and Greenwich, 143 in number, valued altogether at 1709*l.* 19*s.*

Sixty-one pictures from the Bear Gallery, and from the king's privy lodging at Whitehall, valued at 2291*l.* 10*s.*

Amongst these the capital pictures were—

Peace and Plenty, with many figures as big as the life; by Rubens. Appraised and sold for 100*l.* (Now in the National Gallery.)

Pope Alexander and Cæsar Borgia; done by Titian. Appraised at and sold for 100*l.* (Not in Vanderdoort's Catalogue, nor do I know the picture.)

The Burial of Christ; by Titian. Appraised and sold for 120*l.* (It was from the Mantua Gallery; purchased by Jabach, and now in the Louvre, No. 1252.\*)

The Triumph of Vespasian and his son Titus; by Giulio Romano.

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\* Engraved by Baron.



Appraised and sold at 150*l*. (From the Mantua Gallery ; bought by Jabach ; now in the Louvre, No. 1076. Engraved by Desplaces.)

A great piece of the Nativity, Longinus being present ; by the same hand. Appraised and sold for 500*l*. (The picture painted for the Chapel of the Buschetti in the Church of St. Andrea at Milan : bought by Jabach, and now in the Louvre, No. 1073. Engraved by Desplaces.)

The Cartoons of Raphael, being the Acts of the Apostles. Appraised at 300*l*. (Purchased for the State by Oliver Cromwell, and now at Hampton Court.)

Pictures from the palace at Oatlands, 81 in number, valued at 733*l*. 12*s*.

Pictures from Nonsuch House, 33 in number, valued at 282*l*.

Pictures from Somerset House, with those which came from Whitehall and St. James's, 447 in number, valued at 10,052*l*. 11*s*.

Capital pictures in these collections :—

Mary, Christ, and an Angel ; done by Andrea del Sarto. Appraised at 200*l*., and sold for 230*l*. (Now in the Royal collection at Madrid.)

Mary, Christ, St. Catherine, St. John, Elizabeth, and Joseph : by Molanezo.\* Appraised at 100*l*. and sold at 120*l*.

Venus, lying along, a Man playing on an Organ ; by Titian. Appraised at 150*l*., and sold for 105*l*. (A similar picture was at Madrid, and there is another in the possession of Lord Dysart. Engraved by Gaywood, 1656. The plate is dedicated to Evelyn.)

Mary, Christ, and Joseph ; by Andrea del Sarto. Appraised at 150*l*., sold for 174*l*.

Mary, Christ, St. Catherine, and Joseph ; by Giorgione. Appraised at 100*l*., and sold for 114*l*. (Now in the Louvre. No. 1028.)

Mary, Christ, St. Mark, and a Genius Kneeling ; by Titian. Appraised at 150*l*., sold for 165*l*.

The Three Jewellers ; by Titian. Appraised at and sold for 100*l*. (Three heads in different positions, portraits of the same person, holding a casket.)

A Sleeping Venus ; by Correggio. Appraised at and sold for 1000*l*. (From the Mantua Gallery ; purchased by Jabach, and now in the Louvre under the name of Jupiter and Antiope, No. 955.)

A Madonna ; by Raphael. Appraised and sold for 2000*l*. (The Holy Family, called "The Pearl of Raphael ;" now in the Royal collection at Madrid, of which there is a copy in the possession of the Duke of Wellington. Engraved by Luke Vorstermann when in England.)

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\* It has been ingeniously suggested to me that this unknown name is a mistake for *Ilveronexo* (i. e. Paul Veronese.)

Mary, the Child, and St. Jerome ; by Portinensis (Pordenone ?) Appraised at and sold for 150*l*.

Mary, the Child, and St. Sebastian ; by Palma. Appraised at and sold for 100*l*. (These two last not in Vanderdoort's catalogue.)

The King, Queen, Prince, and the Princess ; by Van Dyck. Appraised and sold for 150*l*. (Now at Windsor.)

The great "Venus del Pardo ;" by Titian. Appraised at 500*l*., sold for 600*l*.. (Now in the Louvre, under the name of Jupiter and Antiope, No. 1255.)

The Marquis del Guasto making an Oration to his Soldiers ; by Titian. Appraised at and sold for 250*l*. (The picture mentioned by Vasari, and called the "Allocazione :" four figures, life size : at Madrid ?)

Nymphs at the Birth of Hercules ; by Julio Romano. (Appraised at 106*l*., and sold for 114*l*. (Probably the same picture now at Hampton Court.)

Titian and his Mistress ; by himself. Appraised and sold at 100*l*. (Now in the Louvre, No. 1259 ; it is the celebrated picture with the looking-glasses so often copied and engraved.)

King Charles on Horseback ; by Van Dyck. Appraised and sold at 200*l*. (Now at Windsor.)

Venus sitting to be dressed by the Three Graces ; by Guido Bullioni, (i. e. Bolognese.) Appraised at and sold for 200*l*. (Now in the National Gallery.)

St. Margaret afraid of a Monster ; by Titian. Appraised at and sold for 100*l*. (The St. Margaret triumphing over the Dragon, full length ; now at Madrid.)

Solomon offering to Idols ; by Pordenone. Appraised at 150*l*. (Not marked as sold ; nor, as I believe, in the Royal Collection.)

The pictures from Hampton Court, 332 in number, valued at 4675*l*. 10*s*. Amongst these were

Nine pieces, being the Triumphs of Julius Cæsar ; done by Andrea de Mantegna. Appraised at 1000*l*. (Now at Hampton Court.)

Herodias holding St. John's Head in a Platter ; by Titian. Appraised at 150*l*. (I suppose this to be the copy after Titian now at Hampton Court.)

Pictures in St. James's Palace, 290 in number, valued at 12,049*l*. 4*s*.

The capital pictures were

St. George ; by Raphael. Appraised and sold for 150*l*. (The picture painted for Henry VIII., mentioned at p. 168 ; now at St. Petersburg.)\*

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\* Copied in miniature by Peter Oliver, for the king ; which miniature ought, I think, to be somewhere in the Royal Collection.

The Burying of Christ; by Isaac Oliver. Appraised and sold for 100*l*. (I presume this to be in the private apartments at Windsor.)\*

The Marquis of Mantua's Head; by Raphael; appraised and sold for 200*l*. (In Vanderdoort's catalogue, "A young man's head without a beard, in a red cap, whereon a medal and some part of his white shirt, without a ruff, in his long hair; being the Marquis of Mantua, who was by the Emperor Charles V. made the first Duke of Mantua." Frederigo Gonzaga, who reigned from 1519 to 1540. Head only, life-size, on panel. Passavant supposes this picture to be again in England—see vol. i. p. 175. I have not met with it.)

Albert Durer's Father and Himself; by ditto. Appraised and sold for 100*l*. (This portrait of Albert Durer is now in the gallery at Florence, and the portrait of his Father is probably the same now at Frankfort.)

Frobenius and Erasmus, in two pictures; by Holbein. Appraised and sold at 200*l*. (Two such portraits are at Hampton Court, but I am not sure that they are the self-same pictures mentioned here.)

Mary, Christ, and others; by Old Palma; appraised at 200*l*., and sold for 225*l*. (One of the most exquisite works of the master: now in the Louvre, No. 1137.)

Three figures by Titian, appraised and sold at 100*l*. ("Three heads—one being a woman in the arms of a man, like as if she were in a swoon." I do not know the picture.)

Mount Parnassus, in a case; by Indeluaga.† Appraised at 100*l*., and sold for 117*l*.

A Man in black; by Holbein. Appraised and sold at 100*l*.

\* It is thus described in King Charles's Catalogue:—"The great limned piece which was invented by Isaac Oliver and was left unfinished at his decease, and now by his Majesty's appointment finished by his son Peter Oliver, and delivered to the king, being included in his Majesty's grant of annuity to the said Peter Oliver, which piece is dated 1616, being the burial of Christ, in white linen, by four of his disciples carried to the grave; one standing with outstretched arms to receive him into the said grave, and afar off some five disciples in sadness mourning, and a standing woman taking Christ by his left arm, kissing his hand; Our Lady lying along in a swoon in a red garment and blue drapery upon St. John's lap; also a Mary Magdalene sitting upon the ground, wringing both her hands, a-grieving; likewise another woman in an orange drapery holding a golden vessel; and also another woman by her in a yellow habit, looking upwards with opening hands in sorrow: behind all these said figures there (is) a troop afar off (of) some nine disciples a-grieving; whereof one in green, another in yellow, another in blue, and three in purple draperies, which are, in all, some twenty-six bigger and lesser figures." 11½ in. by 15½ in. I have been told that such a picture was hanging up in that obscure corner, the Lord Chamberlain's office at Windsor, and that Prince Albert, coming in by chance last autumn, had the good taste to take it down and carry it off to the queen's apartments.

† It is suggested to me that this is a misprint for *Perindeluaga* (i. e. Perin del Vaga) and I have no doubt the emendation is correct.

Lucretia standing by herself (in an ebony frame); by Titian. Appraised and sold at 200*l*. (Now at Hampton Court.)

St. John; by Lionardo da Vinci. Appraised and sold at 140*l*. (Presented to Charles by his brother-in-law, Louis XIII., and now again in the Louvre, No. 1084.)

A piece of the Mauritians, by Titian. Appraised at 150*l*., and sold for 174*l*. (Not in Vanderdoort's catalogue; nor do I know the picture.)

Charles V., at length; by Titian. Appraised and sold at 150*l*. (The great picture now at Madrid, in which a large white *Irish* dog is introduced.)

St. Jerome; by Julio Romano. Appraised and sold at 200*l*.

Twelve Emperors; by Titian. Appraised and sold at 1200*l*. ("Figures to the knees, some in armour, and others with imperial mantles and laurel crowns; rather larger than life, and coloured in his finest style."\* From the Mantua Gallery. Six of these pictures were recently discovered in the United States, and are now in the hands of a picture dealer in London. One was in the possession of Sir A. Hume: Lord Northwick has, or had, another.)

Eleven Emperors; by Julio Romano. Appraised and sold for 1100*l*. (From the Mantua Gallery. Two are at Hampton Court; one was sold in the Orleans Gallery.)

A Courtesan holding a Looking-glass; by Portinensis (Pordenone?). Appraised and sold at 150*l*.

Titian's Picture, with a Senator; done by himself. Appraised at 100*l*.; sold for 112*l*. (Now at Windsor.)

A Satyr flayed; by Correggio. Appraised and sold at 1000*l*. Another of the same. Sold at 1000*l*. (These are the two famous pictures in water-colours, now in the Louvre, Nos. 171-172 in the catalogue of drawings: the first representing Man under the Dominion of the Vices; the other the Triumph of Virtue over Vice. Of the former, I have seen an oil copy in England. They were engraved in 1672, by Etienne Picart le Romain.)

Three pieces of Sebastian; by Lucas Van Leyden. Appraised at 100*l*., and sold for 101*l*. (There is a St. Sebastian, by Van Leyden, now at Hampton Court.)

The Conversion of St. Paul; by Palma. Appraised and sold at 100*l*.

David meeting Saul with Goliath's head; by Palma. Appraised and sold at 100*l*. (These two last not in Vanderdoort's catalogue.)

Dorcas lying dead; by Michael Angelo Caravaggio. Appraised at 150*l*., and sold for 170*l*.

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\* Sir A. Hume. "Notices of the Life of Titian," p. 27. The prints by Egidius Sadeler are well known, but they are indifferent, and convey a very inadequate impression of the originals.

The Family of the Queen of Bohemia. Appraised and sold at 100*l*. (The picture by Poelemburg, now at Hampton Court.)

The History of Queen Esther; by Tintoretto. Appraised and sold at 120*l*. (Now at Hampton Court.)

A Family, with divers Figures; by Pordenone. Appraised and sold at 100*l*. (Now at Hampton Court.)

The King on horseback. Appraised and sold at 150*l*. (The picture by Van Dyck, now at Blenheim?)

Hercules and Cacus; by Guido Bolognese. Appraised and sold at 400*l*. (Four pictures from the Labours of Hercules. Sold to Eberhard Jabach, and now in the Louvre. No. 1065.)

So far the abstract prefixed to the Catalogue, to which I shall add a few other distinguished pictures, which are missing from the Royal Collection.

LUCAS VAN LEYDEN. The Chess-players: a piece in water-colours containing fifteen figures half-life size. This must have been a very curious picture. *Missing*.

HOLBEIN. The portrait of Robert Cheeseman, falconer to Henry VIII.: esteemed one of his finest works. Sir J. Reynolds saw this picture at the Hague in 1780. See his works, vol. ii. p. 346. *Missing*.

ANDREA MANTEGNA.—1. Mutius Scevola thrusting his hand into the Fire. *Missing*.

2. The death of the Virgin, with many figures; and

3. The Virgin, Christ, St. John, and six other Saints; in the landscape behind St. George and St. Christopher. Two small companion pictures, about 21 in. by 17 in. *Missing*.

4. The Woman taken in Adultery. Four half-length figures in water colours. *Missing*.

SEBASTIAN DEL PIOMBO.—An old man with his right hand on his breast, in the left a roll of paper. *Missing*.

RAPHAEL.—The Virgin and Child, St. Joseph and a Lamb. Bought by Van Reynst. Restored to Charles II. Not forthcoming, and possibly destroyed in the fire at Whitehall, 1697. (Passavant's Raphael, vol. ii., p. 413.)

GIULIO ROMANO.—1. A Centaur, to whom a Young Man presents a dead Wild Boar. Also in King James's Catalogue. *Missing*. It ought to be somewhere in the Royal Collection.

2. Julius Cæsar coming from the Senate House, with a Black Eagle on his shoulder. *Missing*.

3. His own Portrait: in the right hand a paper with an architectural sketch. *Missing*.



4. Portrait of an Italian Prelate, in a dark red velvet habit and white surplice, sitting in a chair, with his arms resting on the elbows. 3 ft. 9 in. by 3 ft. 1 in. (May not this be the portrait of Julius II., once in the possession of Queen Christina, and afterwards in the Orleans Gallery?)

TITIAN.—Besides the twenty-two pictures already enumerated in the abstract, I find the following in Vanderdoort's catalogue :—

1. The St. Sebastian, full-length. Bought by the Archduke Leopold, and now in the Gallery of the Belvedere at Vienna. A wonderful picture, engraved by Sadeler.

2. Christ with his two Disciples at Emmaus. A famous picture, known in the history of art as "La Nappe de Titian," the table-cloth forming a conspicuous light in the picture. It was purchased by Jabach, and is now in the Louvre, No. 1249. There is a celebrated engraving by Masson.

3. Mary Magdalen, half-length; probably the same which was in the Orleans Gallery, and now in the possession of Lord Lansdowne.

4. "A picture wherein the Pope is preferring (*i. e.* recommending) a general of his navy to St. Peter." Three entire figures, somewhat less than life. It represents Pope Alexander VI. and the Bishop of Paphos, one of the Pesaro Family, and General of the Pope's Galleys. An interesting early picture of the master; and now, after many vicissitudes, in the Museum at Antwerp.

5. The Consort of Charles V., with roses in her hand. Now at Madrid.\*

6. Portrait of the Doge Gritti, half-length, holding his dress with his right hand. *Missing.*

7. The Marquis del Guasto and his Page. (I believe the same picture now at Hampton Court?)

8. Lucretia stabbing herself. (Now in the Belvedere at Vienna.)

9. A group, called the Marquis del Guasto and his Family. (A picture of wonderful beauty: in the Louvre, No. 1258.) †

10. The Marchioness of Mantua (the accomplished Isabella d'Este, in a red velvet dress, seated in a chair; half-length. Bought by the Archduke Leopold, and now at Vienna). ‡

11. "An Italian woman's picture, holding with both her hands her furred gown upon her naked shoulders; bought by the King in Spain." This is no doubt the Sophonisba, engraved by A. Smith.

The later Bolognese school, that of the Carracci, was in

\* Engraved by De Jode.

† Engraved by M. Natalis.

‡ Engraved after a copy made by Rubens when he was at Mantua, anonymous, but attributed to Vorstermann.

its highest splendour about the time that Charles I. was born (1600). Ludovico, the last survivor of the family, died in 1619. Domenichino, Guido, Albano, Lanfranco, Guercino, were all flourishing during his reign; they were, between 1620 and 1650, the popular painters of Italy; yet of this school I find only the following pictures in Vanderdoort's catalogue, which, it must be remembered, is incomplete:

By Annibale Carracci, "a little piece of Our Lady and Christ, in a small eight-square frame."

By Agostino Carracci, the little picture of St. Bartholomew, now in the possession of the Duke of Sutherland.

By Guido, who was in the vigour of his life and genius during Charles's reign, and who died the same year with Van Dyck, I find eight pictures (he seems to have been a favourite with Charles I.). The four pictures from the story of Hercules, already mentioned at page 200. 5. Portia swallowing fire.\* 6. The head of St. Peter (2 ft. by 1 ft. 7 in.), afterwards in Sir Peter Lely's collection. 7. The Venus attired by the Graces, in the National Gallery. 8. Judith and Holofernes; I believe the same now at Hampton Court.

By Guercino, "A certain saint leaning on his left hand, holding in his right hand a scroll of paper."

Claude Lorraine and Nicolò Poussin were just rising into celebrity at the period of the commencement of the troubles in England; it is not, therefore, surprising that none of their works are found in Vanderdoort's catalogue: but one

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\* "A piece of Portia looking upwards to her right shoulder, with her left hand opening a chafing-dish of red-hot coals, she being in a dark-coloured drapery, and a jewel at her breast: painted upon copper, in a black ebony, some part gilded, frame; brought from Germany, by my Lord Marquis Hamilton, and given to the King; 16 inches by 12." From this minute description the present possessor of this picture may be able to identify it.

at least of the works of Claude was painted for England in Charles's time, as appears by the *Liber Veritatis* (No. 77), which picture is the *Narcissus*, No. 19, in the National Gallery.

Rembrandt was living in Charles's time, being born in 1606, and had already attained rank and celebrity in his profession, some of his very finest pictures being dated between 1630 and 1640. Lord Ancram, on his return from the Hague, presented to his Majesty three pictures by this master: 1. A portrait of himself when about thirty, in a velvet cap and furred robe, wearing a gold chain. (I presume this picture to be the same which is now in the collection of the Duke of Bedford at Woburn.\*) 2. "A young scholar sitting upon a stool, in a purple cap and black gown, reading in a book by a sea-coal fire, a pair of tongs lying by." I can find no picture by Rembrandt answering exactly this description, but others may be more fortunate or better informed. 3. The head of an old woman, now at Windsor.

I will mention one more picture, for the curiosity of it; "a little piece, being a study in oil-colours of two mice, said to be painted by Raphael Urbin," which Sir Henry Wootton, who had been long in Italy, presented to King Charles when Prince. This little picture (in size about  $3\frac{1}{2}$  in. by  $2\frac{1}{4}$ ) ought to be in the possession of her Majesty, as I find it again in the list of Queen Caroline's pictures at Kensington, where also it is attributed to Raphael. There is no mention of such a picture in M. Passavant's catalogue of his works and those ascribed to him; but it would be worth while nevertheless to know where it now is.

This sketch of Charles's gallery is, I believe, the most complete which has yet been given; to go farther into detail

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\* No. 214 in Smith's Catalogue of the Works of Rembrandt.

would exceed the limits to which I am necessarily restricted in a work of this kind. I shall therefore "leave wringing of my hands" and tearing my hair (metaphorically), and proceed to the next reign.

Charles II. was restored to the throne of his ancestors in 1660. He appears to have liked pictures and patronised painters, without having a particle of that fine feeling and discriminating taste which distinguished his father. He evinced in the commencement of his reign a desire to re-assemble the relics of the royal collection, now dispersed to the four winds of heaven. Many noblemen and private individuals who had possessed themselves of what had been formerly the royal property, now hastened to make restitution, some from scruples of conscience, others with a hope of conciliating favour. The States of Holland purchased from the executors of Van Reynst those effects of the late monarch which had fallen into his possession, and presented them to Charles II. soon after his accession. Some were repurchased by the king; and by these and other means a considerable number of interesting and valuable pictures were restored to the crown; but the finest had been acquired by sovereign princes, and these were for ever alienated.

The additions which Charles II. made to the collection were numerous, but not creditable to his taste, consisting almost entirely of second-rate masters, as the Bassanos, Domenico Feti, the younger Palma; of the Dutch painters, as Gerard Douw, Breughel, Rothenhamer, Vandervelde, Varelst; portraits by Lely of his insolent mistresses and other beauties of his court; and views of his palaces by Danckers and Vostermann. He was particularly anxious to recover the miniatures which had belonged to the crown, and on this point a curious anecdote is related by Walpole. He tells us that Charles, who remembered the beautiful

miniatures by Isaac and Peter Oliver which had graced his father's collection, made many inquiries about them after the Restoration; "at last he was told by 'one Rogers' (this was Progers, groom of the bedchamber) that the widow of Peter Oliver was living at Isleworth, and had many of their works. The king went privately and unknown with Progers to see them; the widow showed several, finished and unfinished, with many of which the king being pleased, he asked if she would sell them? She replied that she had a mind the king should see them first, and if he did not purchase them she should think of disposing of them. The king discovered himself, on which she produced some more pictures which she seldom showed. The king desired her to set her price. She said she did not care to make a price with his majesty, she would leave it to him, but promised to look over her husband's books, and let his majesty know what prices the late king had paid. The king took away what he liked, and sent Progers to Mrs. Oliver with the option of 1000*l.* or an annuity of 300*l.* for life. She chose the latter." Now it happened that some of the king's mistresses liked pretty miniatures as well as himself, particularly Miss Stuart—La Belle Stuart, afterwards Duchess of Richmond—who was unhappily smitten with a taste for collecting curiosities of this kind. She and others begged from the king some of the finest miniatures; and this coming to the knowledge of Mrs. Oliver, "who," says the story, "was apt to express herself like a prude," she vowed that "if she had thought the king would have given them to such ——— and such ——— (using words not to be endured by 'ears polite'), he never should have had them." This reached the court; the poor woman's salary was stopped, and she never received it afterwards. The Duchess of Richmond left after her death a fine collection of original drawings by Raphael, Lionardo da Vinci, Perino del Vaga; and minia-



tures by Hilliard, Isaac and Peter Oliver, Hoskins, and Cooper, which were sold by auction in 1702, and thus dispersed. I find, however, twenty-two miniatures by the Olivers in James II.'s catalogue, which had belonged to Charles II.; how many of these yet remain in the possession of her present Majesty I have not been able to ascertain.\*

A list of the artists employed and patronised by Charles II., and whose works are now to be found in the Royal Gallery, will sufficiently characterise the prevailing taste of his reign.

Robert Streater was appointed serjeant-painter to Charles II. soon after the Restoration; he is the first English artist whom I find recorded as a landscape-painter, but he tried his hand at everything, even at the "Fall of the Giants,"—not having the fear of Giulio Romano before his eyes. There are seven of his pictures at Hampton Court, but none of any great merit. He died in 1680.†

Sir Peter Lely was a native of Soest in Westphalia. After studying some time under an obscure painter of the name of Grebber, he came to England in 1641, the year in which Van Dyck died; nor can I find that Lely ever studied under that great painter, as is usually supposed. Though he painted Charles I. a short time before his downfall, and Cromwell more than once, it does not appear that Lely enjoyed much celebrity till after the Restoration. The gay cavaliers and beautiful women of Charles II.'s *Asiatic*

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\* In the month of October, 1840, I saw in the office of the Lord Chamberlain at Windsor eighty-one old miniatures, which, from the manner in which they were framed, appeared to be those which were once in Queen Caroline's closet at Kensington. They were hung in a bad light, and beyond the reach of close examination. A better place might surely be found for them—the library for instance.

† Pepys mentions him in his diary as the "famous history-painter," and describes him as a civil little man, and lame, but living handsomely.

court were better suited to his taste, and more appropriate subjects for his delicate and graceful pencil, than the stiff figures and stern puritanical visages of the Commonwealth. Lely has been severely criticised as an abandoned mannerist; and it must be confessed that the languid air, the sleepy elongated eyelids, and loose fluttering draperies of his women, have given a general character to his pictures which may be detected almost at the first glance. "Lely's nymphs," says Walpole, "are far too wanton and magnificent to be taken for anything but maids of honour." In another place he says, "Sir Peter Lely's women trail fringes and embroidery through meadows and purling streams." But through the whole of his observations Walpole seems determined to undervalue Lely in comparison with Kneller. The *clinquant* of which he accuses him, and justly, was equally the characteristic of the latter painter; and Lely, as it has been well said, was certainly the more brilliant coxcomb of the two. In other respects there can be no doubt that the manner of the painter was in a great measure caught from the prevailing manners, fashions, and character of the times in which he lived. He painted what he saw; and if he made his nymphs "wanton and magnificent," we have very good authority for believing in the accuracy of his likenesses. The loose undress in which many of his female portraits are arrayed, or rather disarrayed, came into fashion as modesty went out, and virtue was voted "une impertinence." The soft sleepy eye—

" Seeming to shun the rudeness of men's sight,  
And shedding a delicious lunar light"—

appears to have been natural to one or two distinguished beauties of the time, who led the fashion, and carried to an extreme by others, who wished to be in the mode. Lely painted all his women with half-shut eyes as a matter of course, just as Titian painted all his women with golden hair.

He drew finely in crayons; some very exquisite pieces of his, in this style, are still extant; and I have seen some original studies of heads by Lely, full of nature and sentiment, in which the eyes are opened to their natural extent, and the features neither flattered nor mannered. He was knighted by Charles II., and, like his predecessor Van Dyck, married a beautiful Englishwoman of good family. Like him too he was remarkable for his graceful and courtier-like manners, for the splendour of his house and equipage, and for keeping a sumptuous table. He died in 1680, having spent thirty-nine years in England, and left at his death a small but most valuable collection of 135 pictures (comprising twenty-six by Van Dyck, six by Rubens, and two by Titian), and a large collection of rare prints and original drawings by Raphael, Michael Angelo, &c., all of which were sold by auction and dispersed. I find in King James's catalogue forty-one pictures by Lely, of which about thirty belonged to Charles II.; many of these were probably consumed in the fire at Whitehall in 1698. I find now extant seventeen of his pictures at Windsor and at Hampton Court.

Wissing was a Dutch painter who came over to England after having obtained some celebrity at the French court: he was much patronised during the short time he was here, and painted most of the royal family: four of his pictures are now at Hampton Court.

James Huysman or Houseman, was a native of Antwerp, who came over to England when Lely was in the zenith of his reputation, and had nearly rivalled him, and not without reason. Huysman had studied in the school of Rubens, and formed his taste and style after the model of Van Dyck. Some of his pictures which I have seen have something of the power and freedom of the latter painter, blended with the sweetness and grace of Lely. Huysman constituted himself the queen's painter, and made her sit for

all his Madonnas and Venuses. He might have chosen a better model and a more munificent patroness: Catherine had no beauty and no predilection for the fine arts. Two charming pictures by Huysman remain in the royal collection; the portrait called "Lady Byron," at Hampton Court, and the Duchess of Richmond in the habit of a young cavalier, which in my young days used to hang at Kensington, and is now (I hope) in the queen's private apartments. Huysman died in 1696, leaving Kneller without a rival.

Henry Danckers was a native of the Hague, originally an engraver, and afterwards a landscape-painter. He came to England about 1667 or 1668; and was recommended to Charles II., who gave him ample encouragement. He employed him to make views of his palaces, and of various sea-ports in his dominions. I find twenty-five of his pictures in the possession of Charles II.; and ten at present in the Royal Collection; all at Hampton Court. He died at Amsterdam about 1681.\*

Henry Gascar was a French portrait-painter, who came over here, and was much employed, through the influence of his countrywoman the Duchess of Portsmouth: his portrait of her is at Hampton Court.

Simon Varelst, the celebrated flower-painter, was here in Charles's reign, painting portraits, into which he generally introduced flowers exquisitely finished. King James II. had six of his pictures, of which four had belonged to King Charles, for whom he painted the Duchess of Portsmouth. Varelst went mad with conceit in his latter days, and died about 1710.† It is a curious circumstance that Van Huy-

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\* Pepys tells us that he had four panels in his dining-room painted by Danckers, with views of the four royal palaces, Whitehall, Hampton Court, Greenwich, and Windsor.

† Pepys thus mentions him:—"One Evarelst did show me a little

san, his successor and rival in the art of flower-painting, had also strange freaks of madness, and, I believe, died a lunatic in 1749.

Antonio Verrio, a Neapolitan, came over, and was employed as a decorative painter. The king paid him magnificently for his works of this kind, and gave him besides a gold chain worth 200*l*. He was in England thirty years; and the ceilings of several of the state-rooms at Windsor and Hampton Court, covered with deified kings and queens, saints, sciences, virtues, muses, graces, furies, and other "hieroglyphical cattle," remain to testify to his ability, and yet more to his industry.

Benedetto Gennaro, a nephew of Guercino da Cento, also came here, and was much patronised by Charles, who had twelve of his pictures: four are now at Hampton Court painted in a slight meretricious style.

A painter who did infinitely more credit to Charles's taste was Wilhelm Vandervelde the elder, who had a pension of 100*l*. a-year "as painter of sea-fights to his Majesty;" by him, as I presume, are the greater number of the marine subjects at Hampton Court. His son, the younger Vandervelde, had more variety of talent—more delicacy of pencil—and was every way the finer painter of the two: both were employed by Charles. I find seventeen pictures by the Vanderveldes in King James's Catalogue, of which six were painted for Charles II., and the "eleven sea-fights" for King James when Duke of York; all these are now extant at Hampton Court. The sea-piece "drawn with a pen" I presume to be in the Royal Collection of Drawings.

By Griffière and Edema, landscape-painters, and Roes-

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flower-pot of his drawing, the finest thing I ever saw in my life;—the drops of dew hanging on the leaves, so as I was forced again and again to put my finger to it to feel whether my eyes were deceived or not. He do ask 70*l*. for it: I had the vanity to bid him 20*l*."



traten, a painter of still-life, mentioned in Walpole, I find pictures extant in the Royal Collection. All these were foreigners, attracted to England by the lavish bounty of the Court. I shall conclude my list with three English painters:—Michael Wright, whose portrait of Lacy the actor is still at Hampton Court. Samuel Cooper, a miniature-painter of distinguished excellence. Pepys calls him “a most admirable workman, and good company;” for it appears he excelled in music. Charles had a celebrated piece of his, the head of Hobbes the philosopher, which, Aubrey says, was “as like as art could afford,” and preserved by the king among his greatest rarities: and I find that Queen Caroline had seven exquisite miniatures by his hand. All these ought to have descended to her present Majesty, and are, it is to be hoped, in the private part of the Royal Collection. Lastly, Grinling Gibbons, the sculptor and carver in wood, of whom there is such an interesting account in Evelyn’s ‘Memoirs’ (vol. i. p. 410). Evelyn recommended him to Charles II., who gave him ample patronage and employment. Exquisite ornamental carvings of fruit, flowers, &c., from his hand, are preserved at Windsor and at Hampton Court.

We can form some idea of the state in which Charles II. left the Royal Collection from the catalogue which was drawn up in the following reign by William Chiffinch, the identical Will (or Tom) Chiffinch who figures not very honourably in “Peveril of the Peak.” This catalogue enumerates 1242 pictures, of which 57 are specified as “not having belonged to the late king;” whence I conclude that the remaining 1185 *did* belong to Charles II., and were in the royal palaces at the time of his death. The blundering, careless ignorance with which this catalogue has been drawn up almost exceeds belief. One-half of the pictures are without the name of the master, and of the other half, the greater part

are not by the masters to whom they are ascribed. Out of twenty-two pictures to which the name of Giorgione is affixed, I think it possible that two, or at most three, *may* be his. Of the twenty-three pictures ascribed to Titian, ten at least are supposititious; and so of others. Of the pictures which James II. added to his brother's collection, most of them are portraits by Lely, sea-pieces, and copies after other pictures—none of any great value.

In the following reign of William and Mary the royal gallery received many additions, and sustained a disastrous loss, owing to the conflagration of the palace at Whitehall in 1697. On this occasion many curious and interesting pictures and other works of art were either destroyed or in the confusion carried off; Bernini's bust of Charles I., and the famous picture of Holbein, representing Henry VII. and Henry VIII. and their queens, life-size, with others by the same master, being among the number.

The additions consisted chiefly of portraits by Kneller. Sir Godfrey Kneller was by birth a Saxon. He came over in Charles II.'s time, a few years before the death of Sir Peter Lely, whom he succeeded as court painter, and remained at the head of his profession for a period of fifty years. He painted all the distinguished characters of his time, English and foreign. William III. knighted him, George I. created him a baronet, the Emperor Leopold made him a knight of the Roman Empire. I find three of his pictures at Windsor and nineteen at Hampton Court. The most interesting are the series of full-length portraits called the "Beauties of Hampton Court," which will be noticed in their proper place. As paintings, they are certainly inferior to Lely's Beauties; and as subjects, with due deference to the virtues of the ladies they represent, they are not to be compared to their naughty mammas and

grandmammæ of Charles II.'s time. Kneller's master-piece, "the converted Chinese," used to hang at Kensington ; but is now, I presume, in the private apartments either at Windsor or Buckingham Palace.

Michael Dahl, a Swedish painter, was employed by William III. He painted for the king a series of portraits of the admirals who had distinguished themselves in the war with France. These portraits, which were creditable to the talents of Dahl, were added to the portraits of admirals which Kneller had painted for James II. They were arranged all together in a room at Hampton Court, thence called the Gallery of Admirals, and remained there till William IV. presented them to Greenwich Hospital in 1835.

John Baptist Monnoyer, generally called Baptiste, was invited here by the Duke of Montague, and assisted in painting the interior of Montague House, now the British Museum. He was much patronised as a painter of flowers, in which branch of art Walpole calls him one of the greatest masters who ever appeared. Upon a comparison of his works with those of the celebrated Dutch flower-painters, Van Huysan, Rachel Ruysch, and Varelst, we find him inferior in exquisite finish and the velvety softness of touch, but superior in composition, freedom, and spirit, and a sort of loose airy grace which he gave to his groups, which are often of a large size. There are nineteen of his pieces at Hampton Court, painted for William and Mary. Placed together as they now are, their effect and beauty as pictures are almost destroyed. They would make beautiful panels for a room, their size, vivid colours, and largeness of style, fitting them for the purpose of decoration.

It should be remembered, to the honour of William III., that when he was enlarging Hampton Court he commanded a gallery to be built for the cartoons of Raphael *alone*. They had been found cut into slips and packed in deal cases in

one of the lumber-rooms of the old palace at Whitehall, and were, by the king's order, placed in the gallery they now occupy.

Riley, one of the best of our native painters, lived in William III.'s time. He was, says Walpole, obscured by the fame, rather than eclipsed by the superior merit, of Kneller. One portrait by him is at Hampton Court.

The reign of Anne was by no means illustrious in respect of art. She was herself a stupid, narrow-minded woman, without a taste for anything except playing cards and gossip. Sebastian Ricci came over in her reign, and painted here for about ten years, being patronised by Anne's successor, George I. By this painter there are six large pictures, of historical and sacred subjects, now at Hampton Court. In the style of his compositions he imitated Paul Veronese, but in colouring and effect he is chalky and insipid.

James Bogdani, an Hungarian by birth, came over to England in Anne's reign; he was a painter of animals and still-life. Three pictures which he painted for Queen Anne are now at Hampton Court.

George I. came to the throne in 1714, and reigned thirteen years. He had no predilection for his new country, no feeling for art, nor can I find that any addition was made to the royal gallery in his reign, but his own portrait by one Enoch Zeeman, now at Windsor, and the two heads at Hampton Court, by Balthazar Denner, who came over here by the king's invitation, but remained but a short time: he was famous for his literal, minute, and elaborate imitation of nature—for painting every freckle and every hair in the eyebrow. There are also one or two sea-pieces by Monamy, a marine-painter of some merit, who lived in this reign.

When we say that George I. did not patronise art, it is

but fair to add that there was no art to patronise ; and that patronage, though it can reward, cannot create artists. Not in England only, but everywhere throughout all Europe, it was the same,—no soul, taste, feeling, grace, or invention :—

“ Nor human spark was left, nor glimpse divine ! ”

George II. had no more taste for art than his father before him ; he seems to have been a well-meaning, dull-souled, narrow-hearted man ; but his Queen, Caroline of Anspach, had all that he wanted. She was a very remarkable and accomplished woman, with a bright active spirit, and perhaps rather more intellect than heart. From the time she ascended the throne, in 1727, she exerted herself to collect, preserve, and arrange in some sort of order, the works of art in the royal palaces : she repurchased many pictures and miniatures which had been dispersed during the preceding reigns, and she arranged at Kensington Palace a gallery of royal portraits, forming a complete series. In the room called Queen Caroline's closet she had brought together a most valuable collection of drawings, miniatures, enamels, and models in wax and ivory. Of the contents of this closet there is extant an exact catalogue, drawn up by the honest and accurate Vertue, in which I find enumerated ninety-three drawings and miniatures by Holbein ; six of Peter Oliver's exquisite miniature copies from Titian and Correggio, painted for Charles I. ; Raphael's mice before mentioned at page 203 ; two of the most celebrated works of Cooper, his head of Oliver and his head of General Monk ; two flower-pieces by Maria Van Oosterwyck ; and “ in a black ebony frame a large curious enameled plate, ten inches in height and eight inches over, representing Queen Anne sitting dressed in her royal robes, her crown and globe lying on a cushion, the sceptre in her right hand, and his Royal Highness George Prince of Denmark standing by her at full length. C. Boit,



*pinx.*, 1706." These, and about 200 miniatures, in oil and water-colours, with other beautiful miniatures and enamels by Zincke and Petitot, which fell to the crown after the death of the Princess Amelia (aunt of George III.), Frederick Prince of Wales, and William Duke of Cumberland, ought now to exist in her Majesty's private collection.

Frederick Prince of Wales, though he did not live on good terms with his mother, inherited some of her tastes. He too wished to reassemble all that could be regained of the pictures once in possession of the crown, and had formed at Leicester House a small but very valuable collection, including pictures by Van Dyck, Rubens, Claude, and Gaspar Poussin. These descended to his son, who on his accession added them to the royal collection, and placed them chiefly at Buckingham House.

George III. had not a very refined or elevated taste in art, but he was an honest conscientious man within the sphere of his abilities, and had a great wish to do something grand in the way of patronage—pity he had not known better how to set about it; but looking back to the commencement of his reign, I do not find that there was any one who knew better than himself. It is easy to sneer at old King George and his protégée, West; but what was the state of art, and the feeling for art, when that monarch began his reign, and West arrived in England? In some work on the fine arts, written at that time, we are gravely informed that "Hayman was the best historical painter in England *before* the time of Cipriani." Is it possible to convey in words a stronger idea of our poverty? And really looking back to this time it would be difficult to name a better painter than West or a more enlightened and well-meaning patron than the King.

In the very commencement of his reign (1763) he sent

his librarian Dalton abroad, with orders to collect, at any expense, original drawings, medals, choice engravings, and other curiosities of art: and he purchased for 20,000*l.* the books, manuscripts, gems, drawings and pictures which had been collected during a long series of years by Mr. Smith, the English consul at Venice. He began to form a library; for, strange to say, such an appendage to the Royal state of the English monarchs had not existed since King Charles's days.\* It was soon after West had been introduced to him, that he conceived the project of illustrating the halls and state-rooms of Windsor Castle by a series of pictures, representing the exploits of its valorous founder Edward III., and the institution of the Order of the Garter, while an oratory or chapel (I am not sure it was St. George's chapel) was destined for the reception of another grand series of pictures of "the progress of revealed religion." These were not the ideas of a common-minded man. We admire the magnificence of Charles I., when he commissioned Van Dyck to paint the Banqueting-House at Whitehall with the Order of the Garter. It was not the fault of George III. that he had a Benjamin West at hand and no Van Dyck. Setting partiality and patronage aside, to what other painter could he have given such a commission? Looking over the list of artists who flourished (that is, existed, few could be said to flourish in any sense) within the first thirty-five years of his reign, I find 192 names, of which eleven are still remembered—Cipriani, Cotes, Gainsborough, Wilson, Morland, Copley, Zuccarelli, Zoffani, Barry, Romney, Reynolds.† Barry came to England ten

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\* When Buckingham House was pulled down, George IV. presented the whole of his father's valuable library to the British Museum.

† I find no pictures by Barry or Wilson in the Royal collections. Those pictures which Romney painted for George IV. when Prince of Wales, are not in the State apartments; but if not destroyed in the fire

years after West, in 1773; and though a man of infinitely more original powers—gifted in short with just what West wanted, and George III. would have been the last to perceive the want of—can it be said that at that time he was higher rated than West, or had done anything to entitle him to be so? Though I think the neglect of Barry a stigma upon the time in which he lived, it may be fairly asked, would he, with his peculiar character and genius, be better off now? Granting that George III.'s predilection for West and Sir William Beechey, while Barry and Sir Joshua Reynolds existed, is no great argument of his taste,—I do not see how, with his nature, it could have been otherwise, and it might have been worse. The King's patronage of West, and the number of large pictures which West painted for him, assisted indirectly the progress of the arts, by turning the thoughts of many towards pictures. There was some truth in what West said of his own works:—"I have this consolation, that in the thirty-five years during which I have been honoured with your Majesty's commands, a great body of historical and scriptural works have been placed in the churches and palaces of this kingdom. Their professional claims may be humble, but similar works have not been executed before by any of your Majesty's subjects." The value of most of these scriptural and historical works has fallen miserably low, even through that advance in the public mind and taste which they have assisted in causing. It is the criterion of true genius that if the artist was neglected during life, his works rise higher and higher in value from the time he is no more. West was prosperous, and admired in his lifetime: it may be doubted whether any

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at Carleton House, they ought to be *somewhere*. The pictures by Copley, Zoffani, Zuccarelli, Gainsborough, Reynolds, scattered through the Royal collections, will be noticed in their places, and may be referred to in the index at the end of the Hampton Court catalogue.

of his great scripture pieces and battles of Edward III. would now bring in any auction-room the price of the material on which they were painted.

I sorrow to say all this, though it be true: for West, with his mild, upright character and enthusiastic notions of his own gifts and greatness, has always interested me—his pictures seldom.

The works of Zuccarelli and Canaletti, now hung chiefly in the corridor of Windsor Castle, and twenty-one large pictures by West, of which seven are at Windsor and the rest at Hampton Court, were the principal additions made by George III. to the Royal Collection: taken altogether, they do not add to its value or reputation. Though he disliked buying the pictures of the old masters, being no judge of art, and having been early disgusted by an attempt to impose on him a spurious Paul Veronese, he purchased, nevertheless, a few works of historical interest, as the picture of Charles I.'s children,\* the portrait of the Duke of Marlborough, and the Family of Endymion Porter.†

During the previous reign, I know not by whose order, four of the seven Cartoons of Raphael had been removed to Windsor, and the series thus broken up. George III. restored them to their place; and so anxious was he that no accident should befall them in the removal, that he superintended the packing himself, and even assisted with his own royal hands in arranging and rolling them up.

George IV., when Prince of Wales and Prince Regent, had commenced the formation of a gallery of art, consisting almost entirely of the Dutch and Flemish masters, for whom he appears to have had an almost exclusive predilection. This collection descended to his brother and successor Wil-

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\* See No. 11 in the Windsor Catalogue.

† Now, I presume, in the private apartments of Her Majesty.

liam IV., and is now the property of the Crown ; it is placed in Buckingham Palace, and a particular account of it will be given in its proper place. During the alterations made by George IV. in Windsor Castle, and the pulling down and rebuilding the old Palace of Buckingham House, the pictures in the Royal Collection were temporarily dispersed, and subsequently a different arrangement took place. Many of the pictures which were at Buckingham House are now at Windsor ; many of those formerly at Windsor are now at Hampton Court. Besides the very valuable and select gallery of the Dutch masters, George IV. added to the Royal Collection, between 1815 and 1821, a series of thirty-eight portraits of distinguished personages, sovereigns, military commanders, ministers, and ambassadors, English and foreign, who had taken part in the continental wars and the negociations which succeeded. These are now arranged in the Banqueting Room at Windsor, and are all, with the exception of five, from the pencil of Sir Thomas Lawrence. The contemplated arrangements for the pictures at Windsor and Buckingham Palace were not completed when George IV. died in 1830. King William IV. neither had, nor pretended to have, any taste for the fine arts, but he was a more genuine character than his brother, and his understanding, if not very elevated or cultivated, was without affectations and perversions. He came to the throne with a very decided wish to do what was right, kingly, and popular. Though himself no great reader, he commenced the formation of a royal library, to replace that which his father had collected, and which his brother had given away. By his order all the pictures accumulated at Kensington Palace, (hundreds of which I remember to have seen lying in heaps one against another, with their faces to the wall, while even those which were hung up were ill arranged, ill lighted, and almost inaccessible to the public) were



removed to Hampton Court, for the purpose of being placed in order, and thrown open to the people without any other restriction than the presence of a few authorised keepers and officers, to guard the pictures from wanton injury. These views have been sanctioned and carried into execution during the reign of her present Majesty, in what manner and with what success we shall examine presently. The Queen is understood to have a genuine feeling for art, and the wish to extend to artists a truly royal patronage. As yet the pictures ordered by her Majesty have been chiefly on a small scale and for the decoration of her private apartments; but the position of a youthful sovereign who, with a nominally immense, but really limited revenue, for the disposal of which she is called to account before that most capricious and vulgar tribunal, public opinion, is in some respects a hard trial; and the manner in which all subjects connected with the fine arts have hitherto been discussed in the House of Commons, and disposed of by our government, does us, as a nation, little honour. Still there is hope for us: the spread of public taste and intelligence, rumours of grand undertakings now under consideration, encourage us to look forward to a reign illustrated by such peaceful and enduring glories as shall connect in the memory of man, to all future ages, the munificence and greatness of our present sovereign with the improvement, the happiness, and the gratitude of her people.\*

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\* Since the above was written, Her Majesty has added to the royal collection a large and splendid picture by Rubens, of which a particular description is given in the catalogue of the gallery at Buckingham Palace: and Prince Albert has recently purchased the small but valuable collection of Professor d'Alton, of Bonn.

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## C A T A L O G U E

OF THE

## PICTURES IN THE STATE-ROOMS OF WINDSOR CASTLE.

BEFORE the rebuilding of Windsor Castle by George IV. the state apartments through which the pictures were distributed were fourteen in number, and the pictures amounted to about 200. The number of pictures is now 208, distributed through twelve rooms, which are freely open to the public every day of the week from nine in the morning till dusk, and every Sunday after church-time. It is the custom to give a gratuity to the person who shows the pictures, proportioned to the number of the party. The destination of these rooms must have been known to Sir Jeffrey Wyatville the architect, and those who had the charge of the royal collections from the time the alterations were planned: yet no distinct idea of adapting them in their interior arrangements to the purpose for which they were certainly and ultimately intended, seems to have been entertained by any of the persons in office. The choice of the decorations and hangings, on which, as everybody knows, so much of the effect of the pictures must depend, appears to have been abandoned to chance and the pleasure of the royal upholsterers. What shall we say of a room hung with pale blue glossy satin, and frames part silver and part gold, enclosing some of the richest and deepest-toned pictures? Such an instance of unpardonable carelessness, of utter bad taste, of total discrepancy between the means employed and the end in view, one might seek in vain anywhere else; neither is it possible to guess upon what principle the selection has been made of the pictures to be hung in these royal apartments. If the choice was guided by any of the historical

and poetical associations connected with Windsor, why have the portraits of Queen Elizabeth and the gallant Surrey been banished to Hampton Court? why are the least interesting of the Holbeins here—the finest and the most interesting elsewhere?

The Van Dyck room, in which visitors love to tarry, is beautiful, and, generally speaking, well arranged, though some of the pictures suffer cruelly from being hung in the worst possible light; and two of them at least are misnamed.

In the Rubens room there are three pictures which certainly were never touched by his hand, while a very fine picture of the master is very ill-placed at Hampton Court.

As it is not always possible for the visitor to linger long enough among the pictures to exercise his own judgment and taste, I will venture to point out a few of the most remarkable either for beauty or historical interest. In the Van Dyck room the finest and most celebrated picture is the King Charles on horseback, No. 21: among the most interesting and beautiful may be mentioned Lady Venetia Digby, (No. 6) and the half-length of Henrietta Maria, the face seen in three-quarters (No. 5). What can exceed in youthful grace the two young Villierses and the group of the royal children?—but there is no fear that any of the Van Dycks will be passed over without their due share of attention. The pictures by Claude (of which there are five, Nos. 36, 41, 106, 125, and 132), are genuine and beautiful, though not first-rate works of the master. Those by Gaspar Poussin (Nos. 102, 109, 116, 120), are exceedingly fine. Titian's picture of himself, and the Venetian senator (No. 54); the two portraits by Van Cleeve (Nos. 61, 62), those by Parmigiano, Bassano, and Holbein (particularly Nos. 54, 80, 115), the beautiful sketch by Rubens (No. 89), and the fine Berghem (No. 131), should be noticed particularly. In

the Rubens room his own portrait, that of his wife, and the two landscapes, are celebrated pictures. I think it unnecessary to say anything of the portraits in the Waterloo Chamber; the attention of the spectator will probably be directed by his individual associations and predilections; but without doubt the best picture is the portrait of Pius VII., and the worst that of the Duke of Wellington. The portrait of Prince Schwarzenberg, and several others, are in a bad state from the effects of a chill, which has rendered them partially invisible. In this room an opera-glass will be found useful; some of the pictures are hung much too high; and of one or two it may be said, that if they were hung out of sight entirely it would be no great loss; neither as pictures nor as personages do they figure advantageously here. But such reflections I leave to the discretion (or indiscretion) of the visitor. In the following catalogue all those pictures which are to be found in the list of King Charles's pictures are marked K.C.C., and those which I have been able to identify in King James's catalogue are marked K.J.C., and the number appended.

The pictures are here numbered in the order they are now arranged and shown.

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#### THE VAN DYCK ROOM.

\* \* In this room all the Pictures are by VAN DYCK.

*Over the Door.*

#### 1. The Duke of Berg.

More properly Henry Count Van den Berg. Half-length, in an oval. A stern soldier with a grizzled beard, grasping a truncheon. Very fine and animated.

THIS Count de Berg (or Berghe) was created counsellor of state, and grand master of the artillery by Philip III. of

Spain; and at the time this picture was painted he commanded the army in the Netherlands for Philip IV.

There existed, I believe, no *duke* of Berg from 1609 to 1666. In King Charles's catalogue is a portrait answering the description under the name of Count Henry Vanderborcht; and in another place it is spelled Vandenburg.

Engraved by Paul Pontius: and by De Marcenay.

2. King Charles I., his Queen Henrietta Maria, and two of their Children (Prince Charles, then about three years old, and the Princess Mary: not the Duke of York, as here inscribed).

THE king is in a black dress laced with silver tissue, seated in a very easy and elegant attitude. The eldest child, in dark-green velvet, is leaning on his knee; the queen, in amber-coloured satin, holds her infant in her arms. Two of the queen's favourite dogs are introduced. On a table near the king is a crown and sceptre. A dark crimson curtain forms part of the background; and beyond, on the left, the Tower of London is seen in the distance.

This picture is said to be the first which Van Dyck painted for King Charles, about 1632, soon after his arrival in England; for it appears by official records that in July, 1632, Van Dyck was paid "for one great piece of his Majestie, the queen, and their children, one hundred pounds."\* The arrangement of this picture has all the quiet elegance of Van Dyck; and in the painting, more particularly in the figure of the little prince, in front, we see the result of his Venetian studies in the warm depth of the tone, and the mellow touch; the hands are, as usual, very fine. It is hardly possible, remembering the sorrows and the troublous times which afterwards burst on this devoted family, to look without an emotion of pitying complacency on this representation of

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\* In the Orleans Gallery there was a duplicate of this fine picture which had belonged to the Duke of Orleans, who married the daughter of Charles I.: it came to England with the Orleans Gallery, and was sold to Mr. Hammersley for 100<sup>3</sup> guineas. It is now in the possession of the Duke of Richmond.



domestic happiness, security, and royal dignity, set forth in all the enchanting illusion of art.

This picture was brought from Kensington; it stands No. 173 in King James's catalogue, where it is properly styled Charles I., his queen, with Prince Charles and the Princess Mary. The Duke of York was not born in 1632. A study in chalk for the drapery of queen Henrietta was in the Lawrence collection.—(K.C.C., K.J.C. 173.)

C. 11 ft. by 8.

Engraved by Baron, by Cooper, and by Strange; in the last the king is omitted.

### 3. The Duchess of Richmond. Full-length, in white satin, with the attributes of St. Agnes.

Mary Villiers, only daughter of the first Villiers, Duke of Buckingham, the favourite of James and Charles, married about the time this picture was painted James Stuart, Duke of Richmond and Lennox, noted for his devotion to the cause of King Charles.\* She survived three husbands and her only son, and died in 1685.

C. 7 ft. 3 in. by 4 ft. 5 in. (K. C. C., K. J. C. 742.)

Engraved by Bockman.

### 4. Thomas Killigrew and Thomas Carew. Half-lengths, in one picture.

Killigrew, the pale, pensive-looking, fair-haired young man, who holds a drawing in his hand, was at this time page of honour to Charles I., and we see no traces here of what he afterwards became, the all-licensed jester of the profligate court of Charles II., unless, what seems likely, that having learned in the vicissitudes of his early life to be a profound, and perhaps melancholy thinker, he found it advisable, after the Restoration, to make "Folly his stalking-horse, and under presentment of that to shoot his wit." His reprimands to Charles were sometimes as severe as they were witty and merited.

Carew is seen nearly in profile. He was gentleman of the privy chamber to Charles I.—a wit and an admirable poet; some of his lyrics are exquisite. It appears that he and Killigrew had a dispute in presence of Cecilia Crofts (afterwards the wife of Killigrew), so remarkable as to

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\* She had previously married Lord Herbert, and is introduced as a young bride into Van Dyck's picture of the Pembroke family, at Wilton, but was a widow within the year.

become the talk of the whole court ; and this picture seems to have been painted (in 1638) as a memorial of the circumstance, for whom I cannot make out. It is not in the catalogue of King Charles's pictures. It was purchased by Frederick Prince of Wales from Mr. Bagnols, a person whom he employed to collect his pictures.

C. 4 ft. 2 in. by 3 ft. 4 in.

5. Henrietta Maria, Queen of Charles I., youngest Daughter of Henry IV. of France.

Half-length, in white satin. The royal crown and a red rose are on the table near her.

HENRIETTA MARIA was born in 1609, and was only a few months old when her father was assassinated. She was united to Charles I. in 1625, and died, in 1669, at the convent of Chaillot, near Paris, which she had founded in the early days of her widowhood. "She was rendered interesting by the sorrows and vicissitudes of her life, but too much importance is attached to her character and influence over her husband in the histories of that time : she was a clever and fascinating, but superficial and volatile woman. When she rushed through a storm of bullets to save a favourite lap-dog ; and when, amid the shrieks and entreaties of her terrified attendants, she commanded the captain of the vessel in which she fled to France to 'blow up the ship rather than strike to the parliamentary,'—it was more the spirit and wilfulness of a woman who, with all her faults, had the blood of Henri Quatre in her veins, than the mental energy and resolute fortitude of a heroine."

Of the numerous portraits which Van Dyck painted of her this is the most attractive, and gives us a strong impression of the lively, elegant, wilful Frenchwoman, whose bright eyes and caprices so fascinated her husband. Davenant styles her very beautifully "the rich-eyed darling of a monarch's breast." This picture hung in Charles's bed-room.

(K.C.C., K.J.C. 93.)

## 6. Anastasia Venetia, Lady Digby.

DAUGHTER of Sir Edward Stanley and Lady Lucy Percy, and wife of that extraordinary man, Sir Kenelm Digby; full-length, seated, in loose drapery; the head extremely fine; the countenance beautiful, dashed with a little haughtiness and thoughtful melancholy shadowing the ample brow, while the eyes look forth soft and clear, and the delicate mouth is compressed as if by some inward and conquered sorrow.

The three angels crowning her above; the doves under her left hand; the serpent twined round her arm, without power to wound; the Cupids prostrate under her feet with their arrows broken and torch extinguished; and the figure of Slander, with the hands bound, defeated, and unmasked, all refer to the lady's triumph over the attacks of calumny. The nature of these attacks, and her personal character and destiny, are wrapped in considerable mystery. Lord Clarendon merely alludes to "her extraordinary beauty and as extraordinary fame," as matters of public notoriety. She was found dead on her couch one morning, and is thus represented in a ghastly picture at Althorp. Her husband, who loved her to madness, and who piqued himself on being an adept in medical and occult science, was supposed at the time to have hastened her death by certain potions he had administered to her for the purpose of heightening her charms. She died in 1635.

Of this portrait Hazlitt said strikingly and truly, "that it would be next to impossible to perform an unbecoming action while it hung in the room."

A small finished study for this fine picture was in the possession of the late Sir Eliab Hervey.

(K.J.C., 771.)

7. George Villiers, second Duke of Buckingham, and his brother, Lord Francis Villiers, as boys.—Full-length figures, standing.

THE first lived to be the versatile, dissipated favourite of Charles II.; the other, remarkable for his accomplishments and extraordinary beauty of person, was killed in the civil wars at the age of nineteen.\* This picture, for the unaffected youthful elegance of the figures and the life and lustre of the colouring, ranks as one of the most perfect of Van Dyck's works. In James II.'s time, and long after, it was at Kensington, whence it was removed hither by George IV. It finds a fit place here, these two young men having been after the assassination of their father taken under the special protection of King Charles, and brought up with his children.

(K.J.C., 749.)

Engraved by M'Ardell.

8. The Prince of Carignano.—Half-length, in armour, holding a truncheon; the left hand resting on his helmet; remarkably fine.

THIS is Thomas Francis of Savoy, Prince of Carignano, fifth son of Emanuel Duke of Savoy: he was a celebrated military commander, and grandfather of Prince Eugene. He died in 1656. There is a duplicate of this picture at Munich; and a fine equestrian portrait of the same prince in the royal collection at Turin.

Engraved by Paul Pontius.

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\* "The Lord Francis having his horse slain under him got to an oak-tree in the highway about two miles from Kingston, where he stood with his back against it defending himself, scorning to ask quarter, and they barbarously refusing to give it, till with nine wounds in his beautiful face and body he was slain."—*Vide Clarendon.*

## 9. Queen Henrietta Maria.

The face in profile.

(K. J. C., 441.)

Engraved by Robinson, 1827.

## 10. Madame de St. Croix.

MORE properly the Princess Beatrice Constance de Cantecroye (of Brabant). Full-length, in black, in the act of ascending a step; eminently ladylike.

I should think that Sir Thomas Lawrence had in his mind the action and turn of this figure when he painted the full-length of Lady Londonderry.

The old engraved half-length from this picture, agreeing in the most minute particulars of feature and dress, is by a cotemporary engraver, Peter de Jode, and inscribed Beatrix Cosantia Cantecroyana. I have heard of a duplicate in the possession of William Russell, Esq.: of the personal history of the lady I can learn nothing.

## 11. The Children of Charles I.—Five figures, full-length.

PRINCE CHARLES, then seven years old, with his hand on a large dog; the Princess Mary; James Duke of York, then four years old; the Princess Elizabeth; and the Princess Anne, who died an infant.

This beautiful family group was painted by Van Dyck in 1637; it hung in Charles's breakfast-room at Whitehall. After the dispersion of his pictures it was for some time lost sight of, and was purchased by George III. from the Earl of Portmore.

(K. C. C., K. J. C., 483.)

Engraved by Cooper, 1762.

## 12. Charles I.—Three Heads in three points of View: front, profile, and three-quarters. His long dark hair, parted on his brow, falls over his rich lace collar.

This beautiful picture was painted about 1637 for the purpose of



being sent to Rome to Bernini, who executed from it a bust in marble. It is a well-known tradition that Bernini, on seeing this portrait, was so struck by the melancholy, or, as he termed it, fatal (*funesta*) expression, that he prophesied the violent end of the original. The picture remained in his possession, and was transmitted to his descendants, from whom it was purchased by Mr. Irvine, and sent to England in 1803: in the year following it was bought by Mr. Champernowne for 450 guineas, from whose possession it passed into the hands of Walsh Porter, and, after his death, became the property of William Wells, Esq., of Redleaf. The last-named gentleman *ceded* it to George IV., whose earnest wish 'to possess [it was not to be gainsaid; Mr. Wells receiving only the price he had paid for it, 1000 guineas.\*

C. about 2 ft. 8 in. by 3 ft. 4 in.

Engraved by W. Sharp.

### 13. Queen Henrietta Maria.—Front view, in white satin, a chain of jewels over the right shoulder.

It is the least handsome, but not the least interesting, of all her portraits. The countenance has a melancholy expression, and the eyelids look as if heavy with tears. This was one of the latest pictures which Van Dyck painted of her, and (with the profile, No. 9) was intended to be sent to Bernini, the Italian sculptor, as studies for a bust; but the troubles of the Royal family intervening, this design was abandoned. The two pictures belonged to George IV. when Prince of Wales, and used to hang at Carlton House.

Engraved by P. de Jode.

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\* Bernini's bust was destroyed when the palace of Whitehall was burned in 1697. The original letter which Queen Henrietta Maria wrote to Bernini in 1639, thanking him for the bust, and expressing her entire satisfaction, had been preserved in the family as a testimony of the authenticity of the picture, and was sent to England with it. "This curious document was put into a slight frame, with a glass, by Mr. Buchanan, and delivered by him to the late Mr. Henry Tresham, R.A., on account of Mr. Champernowne, when the picture became the property of that gentleman; and it is believed that it remained in the possession of Mr. Tresham at the time of his death. The late Walsh Porter purchased the picture from Mr. Champernowne; but he either was not aware of the existence of this document, which ought never to have been separated from the picture, or Mr. Champernowne had himself forgotten the circumstance. It was no doubt sold at the sale of Mr. Tresham's effects, or has passed into the hands of his relatives."—Buchanan, vol. i. p. 184. For the letter, see Bottari's "*Lettere sulla Pitture*," vol. v. No. 23; and a translation may be found in Dallaway's Edition of Walpole's *Anecdotes*, vol. ii. p. 110.

## 14. The Countess of Carlisle.

LUCY PERCY, daughter of Henry Percy, Earl of Northumberland, and wife of James Hay, Earl of Carlisle. Full-length, in a dress of crimson satin; dipping her hand in a fountain; very elegant, with much intellect and archness in the countenance. She was celebrated by all the wits and poets of her day; meddled with politics, not much to her own credit, and is said to have perplexed the king's affairs by her intrigues. In Waller are some elegant verses addressed to her, and a most elaborate panegyric on her may be found in Fenton's Notes to Waller's poems. She died in 1660.

Engraved by P. Van Gunst.

## 15. Sir Kenelm Digby.—Half-length, seated; near him, on the right, a celestial sphere.

THE head full of power; the features coarse; very like the fine full-length (by Janssens) now at Althorp: the sphere alludes to his studies in astrology, which, together with love and vanity, seem to have troubled the intellect of this strange but gifted man. (See No. 6.)

This picture was formerly at Buckingham-house; and more recently was brought here from Kensington.—(K. J. C., 745.)

C. 3 ft. by 2 ft. 4 in.

Engraved by P. van Voerst; and by Gaywood.

## 16. Charles II. when a Boy about nine or ten years old.

Full-length, front view; in armour, leaning on a plumed helmet, and holding a pistol in his right hand.—(K. J. C., 753.)

A first sketch for this picture is in the possession of the Rev. H. Wellesley.

C. 4 ft. 11 in. by 4 ft. 3 in.

Engraved by P. de Jode; and by Mouzyn.

17. Portrait of Van Dyck: head seen in three-quarters, with his right hand on his breast.

FULL of elegance and spirit; it has been much patched and painted over, and was formerly in a small oval; this portrait belonged to his patron Charles I., and is 124 K. J. C.

2 ft. 6 in. by 1 ft. 11 in.

18. Queen Henrietta Maria.—Full-length, in white satin. On a table near her the Royal Crown, and a red rose in a vase.

There is something faulty in the arrangement of the lines of the curtain behind her, which projects into a corner just where it ought not—between the head and shoulders. The countenance has more of thought and dignity than in the half-length (No. 5); the figure justifies the appellation given to her somewhere of “the most ladylike of queens and of women.” A beautiful whole-length of Henrietta Maria, nearly similar, and I think finer than this, is at Althorp; another is in the possession of Lord Ashburton; another at Warwick Castle; a fifth is at Woburn; Lord Clarendon has a sixth, and, I believe, a seventh went to Russia with the Houghton Collection: all these are whole-lengths. Van Dyck painted this queen twenty-five times for the king and his courtiers, and there is in Grainger a list of twenty-five engraved portraits of her: she was pretty, and a queen; it was, therefore, a fashion to possess and adore her picture, and to celebrate her charms. Waller has paid his tribute with characteristic felicity and elegance:—

“Could Nature then no private woman grace,  
Whom we might dare to love, with such a face,  
Such a complexion, and so radiant eyes,  
Such lovely motion, and such sharp replies?  
Beyond our reach, and yet within our sight,  
What envious pow’r has plac’d this glorious light?”

Engraved by P. Van Gunst, I believe from the Houghton picture.

19. The Countess of Dorset.—Full-length, in white satin. The back-ground a rocky landscape.

THIS has been supposed to represent the famous Anne Clifford, Countess of Cumberland, Dorset, and Pembroke; but it is too young for her, who must have been more than forty

when Van Dyck came to England. I have no doubt that it represents Mary Curzon, wife of Edward, fourth Earl of Dorset, who died in 1652.—(K. J. C., 740.)

This is said to be a copy after Van Dyck, and its general inferiority to the other pictures here proves this. The original is at Knowle Park.

## 20. Three of King Charles I.'s Children : Prince Charles, the Duke of York, and the Princess Mary (afterwards Princess of Orange).

Figures full-length, with two dogs.

The original and the most charming of the numerous pictures of the same subject scattered through various collections. This was formerly at Buckingham Palace, and brought hither from Kensington: it is 155 in King James's Catalogue. There is a fine duplicate at Dresden, another at Turin, and a third at Wilton House, also very fine.

An original study after nature for the head of the little Duke of York (in a cap), finely executed in chalk, life-size, is now in the possession of the Rev. H. Wellesley.

C. 4 ft. 4 in. by 5 ft.

Engraved by Strange; and by Le Blonde. There is also a superb lithograph by Haefstängel.

## 21. Charles I.

IN armour, mounted on a grey horse, finely foreshortened, as if advancing from under a lofty archway: the figure is seen almost in front, the hair gracefully parted, and falling on his shoulders; he holds a truncheon in his hand: on the right stands St. Antoine, Chevalier d'Epemon, his equerry, holding his helmet, and looking up to him with a keen, anxious, animated expression, which well contrasts with the sedate and contemplative dignity in the head of Charles. St. Antoine had been equerry to his brother, Prince Henry; he was a knight of Malta, and was sent over to England by Louis XIII. with a present of six horses.

This fine picture was painted soon after Van Dyck's arrival in England: on the dispersion of the royal collection it was bought by

Remée Van Lemput, a Dutch painter settled in England, for 200*l.* : after the Restoration he demanded 1500 guineas for it, but it was recovered by a legal process, and removed to Kensington Palace, where this picture and the family picture (No. 2) were placed as they are here, at either end of a gallery.—(K. J. C., 880.)\*

C. about 10 ft. 6 in. by 8 ft.

Engraved by Baron.

22. A Portrait of a Gentleman, the face seen three-quarters.—Half-length; in black, with a falling ruff; a glove on his right hand; his left, ungloved on the hilt of his sword.

CALLED here Jan Snellincks, which is a mistake; the painter Snellincks (or Snelling) was a very old man when he sat to Van Dyck, and the contemporary engravings having been compared with this picture, it is clear that it represents a very different person.

K.J.C., No. 1177, is a miniature portrait of Snellincks, in a tortoiseshell case, which ought to be somewhere in the royal collection.

#### THE QUEEN'S DRAWING-ROOM.

*Over a Door,*

23. Portrait of a Child: full-length, standing, in a blue velvet robe, holding some fruit in his hand.

SAID to be Henry Duke of Gloucester, youngest son of Charles I., which is very probable; and also said to be by

\* In Smith's Catalogue it is said that King Charles presented a duplicate of this picture to Sir John Byron, of Newstead Abbey, which is now in possession of Lady Warren, of Stapleford, and that another duplicate, or copy, is in possession of the Earl of Warwick. There exist, in different collections in England and on the Continent, thirty-six portraits of King Charles by the hand of Van Dyck.



Van Dyck, which is impossible, for of his mind and hand it bears no trace whatever.\*

*Over another Door,*

PAUL VANSOMER.

24. William, third Earl of Pembroke, Lord Chamberlain in the reign of James I.—Three-quarters, in black, with the Order of the Garter, and the staff of office.

A FINE spirited portrait.

Engraved by Simon Pass.

ZUCCARELLI.

NINE LANDSCAPES :

25. Jacob watering his Flock.
26. The Meeting of Isaac and Rebecca.  
14 ft. 7 in. by 7 ft. 4 in.
27. The Finding of Moses.—Painted for George III. in 1765, as a companion to the last picture.
28. Landscape with Figures.
29. Landscape with Figures.
30. Landscape with Figures, Dogs, and Horses.
31. Landscape with Figures.
32. Landscape with Figures and Water-fowl.
33. Landscape with Figures.†

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\* No. 739 in King James's Catalogue is a portrait of Henry Duke of Gloucester, by Sir Peter Lely, which I presume to be this picture.

† In the corridor of the private apartments are fifteen other landscapes by Zuccarelli, of a smaller size, and I think superior. They were all, except the large picture of the Finding of Moses, purchased with Mr. Smith's collection (see p. 217), and several have been engraved.

Francesco Zuccarelli, a native of Tuscany, came to England in 1752: he was one of the first members of the Royal Academy when it was founded in 1768, and realised a good fortune by the patronage he received in England. He lost it, however, after his return to Italy, and was reduced to poverty. These landscapes are fair examples of his general style, of which the great and unredeemable fault is its insipidity. His figures are well designed—have a sort of prettiness and propriety, and one cannot say that any part of his pictures is ill drawn or ill executed, and yet the whole is intolerable—or, what is worse, just “so tolerable as not to be endured.” Painted, it should seem, for Dante’s Limbo of Mediocrity—“Non ragionam di lor, ma guarda e passa!”

## THE QUEEN’S CLOSET.

CARLO VEYRIES (or VARIS).

## 34. View of an Italian Seaport.

OF the artist I know nothing. The four marine views by him in this room are all of the same size, 4 ft. by 3 ft. 11 in., and were brought here from Buckingham-house: they probably formed part of Mr. Smith’s collection bought by George III. (vide p. 217), and have little merit.

HOLBEIN.

## 35. Portrait of Henry VIII: three-quarters; front face, in a hat and feather, holding his glove.

FEEBLE for Holbein and inferior to the head now at Hampton Court. A duplicate is at Petworth.

Engraved by Vertue; and in Lodge’s Portraits.

CLAUDE.

## 36. Landscape.

A HERDSMAN is driving five oxen through a stream: to the left is a clump of trees, partly hanging over the water, and a road leading to a round tower and other buildings; in the middle distance a bridge. I take this to be No. 83 or 85 of the *Liber Veritatis*.

Engraved by Newton?

37. Portrait of a Falconer feeding a Hawk on his Hand.

AN admirable early portrait of the Florentine school, but not by Lionardo da Vinci, to whom it is here attributed.

I presume No. 516 K. J. C., where it is, without a shadow of reason, attributed to Giorgione.

P. 1 ft. 10½ in. by 1 ft. 5½ in.

HOLBEIN.

38. Thomas Howard, Duke of Norfolk ; half-length ; with the insignia of the Garter ; the white staff of Lord Chamberlain in one hand, and his baton as Earl Marshal in the other.

THIS was the father of the accomplished Earl of Surrey, who was beheaded by Henry VIII. He was condemned to the same fate, but the king died on the night before he was to have been executed.

There exist several duplicates of this picture ; one very fine is in the possession of the Duke of Norfolk.

Engraved by Vorstermann.

GERARD HONTHORST.

39. James, first Duke of Hamilton.—Half-length, in black, wearing the Order of the Garter, the star embroidered on his cloak.

THIS nobleman, espousing warmly the cause of Charles I., was beheaded a few weeks after him in 1649. He had been previously imprisoned in Windsor Castle.

This is a fine portrait, not unworthy of Van Dyck, particularly the hands. I am inclined to think that it is by Adrian Hannemann. It is much more like his manner than that of Honthorst.

40. King Edward VI., not quite full-length, in a red robe, trimmed with fur, and white embroidered vest; his hand on a poniard.

THE mild, feeble, and delicate air of the head contrasts strongly with that of his bluff father on the other side. He died in 1553, at the age of sixteen. K. C. C., but not there attributed to Holbein. K. J. C. 89.

Engraved by Simon Passe (*bust only*).

CLAUDE.

41. Seaport.—Morning.

IN the foreground a man in red, another in blue, leaning on a cask, and three other figures; a boat, in which are four men, is approaching the shore; on the left a large clump of trees, and ruined columns; and a lighthouse in the distance.

REMBRANDT.

42. Head of a Young Man in a Turban.

AN early and not very good picture of the master.

VAN DYCK.

43. The Virgin and Child.

THE Virgin is habited in a pale red dress, a blue mantle covering her knees; she is bending over the Infant, her face seen nearly in profile; her left hand sustains the head of the Child, which lies extended in her lap, his face uplifted to hers; her right hand is pressed on her bosom. K.J.C. 464.

A duplicate of this picture is in the collection of Henry Hope, Esq.

C. 3 ft. 9 in. by 2 ft. 11 in.

Engraved by H. Snyers.

CARLO VEYRIES.

44. An Italian Sea-port.

OLD TENIERS.\*

45. Interior of a Picture Gallery; with Four Figures.

THIS picture and the companion, No. 48, are hung too high; out of the reach of criticism, if not out of sight.

46. A Holy Family.—Three figures, life-size.

AN angel is adoring the holy Infant, asleep on the mother's knee. The design of the Virgin, the colouring and draperies, may be referred to the Florentine school; but it is not a pleasing picture.

Attributed here to Sebastian del Piombo, but it is more like Maso di San Friano.

DAVID TENIERS.

47. A Rocky Landscape, with figures.

A HERDSMAN is driving three cows and some sheep over a road towards the right, preceded by a boy playing on a pipe, and followed by a woman bearing a milk-can on her head; in the distance a lofty eminence surmounted by a castle.

The composition of this picture is exceedingly fine, but it is flat in effect and cold in tone, beyond what is usual with Teniers.

C. about 3 ft. by  $2\frac{1}{2}$  ft.

OLD TENIERS.

48. Interior of the Laboratory of a Chemist or Physician, with Seven Figures.

CARLO VEYRIES.

49. An Italian Sea-port.

BAROCCIO.

50. A Nativity.—Four Figures, much less than life.  
EVERY way poor and mediocre. (This may be in K. J. C., No. 1035.)

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\* So called to distinguish him from his son David Teniers, a far superior painter.



## 51. A Head: life-size.

ATTRIBUTED to Gerard Douw.

RUBENS.

## 52. John Malderus, Bishop of Antwerp.

A HEAD admirably painted, formerly attributed to Van Dyck, by whom there is a portrait of this bishop full-length.\* The expression is that of a man of strong but coarse character, and a good deal of jovial humour.

About 1 ft. 8 in. by 1 ft. 6 in.

GIACOMO BASSANO.

## 53. Portrait of a Man, in a black furred gown and long white beard.—Three-quarters: holding his cap in his right hand, and a glove in his left.

A FINE old Venetian head. (Perhaps in K.J.C., 913.)

TITIAN.

## 54. Portraits of Titian and the Chancellor Andrea Franceschini, in the same picture.—Half-length.

ANDREA FRANCESCHINI is seen in front in a robe of crimson (the habit of a cavaliero of St. Mark); he holds a paper in his hand. The acute and refined features have that expression of mental power which Titian without any apparent effort could throw into a head. The fine old face and flowing beard of Titian appear behind. This admirable picture belonged to Charles I., and was sold for 112*l.*; how it was restored to the royal collection I do not know. I find it in King James's catalogue, No. 293, under the name of Titian and Aretine,—an obvious mistake. The head of the senator bears no resemblance whatever to the well-known portraits of Aretino; while there is an engraved portrait of Franceschini, also after Titian, and on comparing this print with the picture before us the identity of the two heads cannot be doubted for a moment.

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\* Engraved by Lommelin.

Andrea dei Franceschi (or Franceschini) was Grand Chancellor of Venice in 1529. He was a learned man and a patron of art. We read in the "Life of Titian" that several persons of high rank and consideration, who sat to him, desired to have his own head introduced into the same picture as a mark of their friendship for the artist.

C. 2 ft. 9 in. by 3 ft. 1 in.

CARLO MARATTI.

55. An Infant Christ: the figure life-size, surrounded by a wreath of flowers.

GUERCINO.

56. St. John in the Wilderness. — Half-length, holding the cross of reeds, and filling a cup from a fountain. Perhaps in K.J.C., 567.

57. Portrait of Erasmus. — Less than life, the hands partly seen.

With the inscription:—D. Erasmus Roterodamus, Vixit an LXX. obiit V. id. IVL. Anno MDXXXVI. 15. G.P. 37.

Copied by George Penz, of Nuremberg, from a well-known picture by Holbein. It was brought by the Marquis of Hamilton from Nuremberg, and presented to King Charles I.

Penz was a celebrated engraver; had studied in his native place under Albert Durer, and at Rome under Marc Antonio. The name is written indifferently Pentz and Spence, and also Gregory Peins. For an account of Erasmus see the catalogue of the Hampton Court pictures farther on.

CARLO VEYRIES.

58. An Italian Seaport.
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## THE KING'S CLOSET.

SIR ANTONIO MORE.

59. The Emperor Charles V. in Armour, a truncheon in his right hand.—Half-length.

OF this picture of Charles V. it is scarcely possible to form a judgment, owing to the unfavourable position in which it is hung, which, considering the interest of the subject and the celebrity of the painter, is to be regretted. (K.C.C., K.J.C., 202.)

PARMIGIANO.

60. A Man's Head.

VERY fine and full of character, with a peculiar expression of subtlety in the countenance, not easily forgotten.

VAN CLEVE.

61. The Wife of Van Cleve, in a white Coif, and holding a Rosary.

62. The Companion, Van Cleve himself, in a black Cap and furred Gown ; one hand seen.\*

THESE heads are most admirably painted, full of nature and character, and warmly and clearly coloured,—superior, in my opinion, to anything of Holbein's we have in this collection.

Joas Van Cleve (or Sotto Cleve) was a disciple of Quintin Matsys, and came to England in the time of Philip and Mary. He was in hopes of being patronised by the king ; but just at this period some of Titian's pictures arrived in England, and Philip had no eyes but for them. Van Cleve, who was already half mad with self-conceit, thereupon became perfectly insane, and was placed in confinement. This must have been about 1554 ; so that the date of his death in the biographies (1534) is a mistake. He died about 1556.

These two portraits were purchased by Charles I.

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\* The head of Van Cleve has been engraved for Major's edition of Walpole's *Anecdotes of Painting*, vol. i.

JOHN BREUGHEL.

63. A Flemish Fête, with numerous Figures.

A SMALL picture, minutely finished.

There were four painters of this name living about the same time. John Breughel was distinguished as the *Velvet Breughel*, "because he was generally dressed in velvet, an expensive habit," and one unusual for a painter in those days.\*

On copper, 2 ft. 3 in. by 1 ft. 6 in.

GUIDO.

64. St. Catherine of Alexandria.—(See p. 155.)

A SMALL and very beautiful picture. She is seated on the ground looking up to heaven, from which an angel descends with the palm-branch; the wheel, the instrument of her martyrdom, is on her left. The head is noble, the colouring bright, the execution most carefully finished.

The figure and attitude are precisely those of the female in the foreground of Guido's famous picture of the "Massacre of the Innocents;" the expression only is changed.

About 10 in. by 8 in.

CARLO DOLCE.

65. A Madonna.

A SMALL head of the Mater Dolorosa, wrapped in the blue mantle, with the face looking down; of which there are endless repetitions, and this is not one of the best.

On copper, 10 in. by 8½ in.

ERASMUS QUELLINUS.

66. The Interior of a Picture Gallery.

HE has here introduced portraits of artists of that time (about 1625)—his own figure in black in the left corner—and some well-known pictures.

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\* Heineken says, "Il fut appelé *Fluwelen*, c'est à dire de *Velours*, à cause de la finesse de son pinceau."

## QUINTIN MATSYS.

## 67. The Misers; or, more properly, the Money-Changers.

Two figures, half-length, at a table, counting money.

A CELEBRATED picture, of which there exist repetitions in various galleries, and many engravings and copies. One was in the Houghton Gallery; there is another at Hinchinbroke (Lord Sandwich's): a third in the museum at Berlin.

The expression in the countenances—so characteristic and so cleverly marked; the sordid exultation in the man looking up—the intent abstraction of the man writing; the splendour of the local colours, and the exquisite painting of the details and accessories, render this picture very remarkable, considering the period at which it was painted (about 1480). The execution is in the manner of the time, hard and dry.

There is a romance in the story of Quintin Matsys which lends additional interest to his works. He was the son of a blacksmith at Antwerp, and followed the same calling till he was twenty. He had fallen in love with the daughter of a painter, and had won her affections; but the father refused to marry his daughter to any one who was not of his own profession. Quintin, not disheartened, quitted his anvil, and applied himself to the study of painting. His bodily constitution appears to have been at all times too weak for his former occupation. It is not known under whom he studied; but he became eminent in his new profession, and obtained the hand of his mistress. He died in 1529, at the age of seventy. Sir Joshua Reynolds, in speaking of his largest and most celebrated work, the "Pietà," at Antwerp, says "that some of the heads are not exceeded by Raphael, and even resemble his dry manner." The picture before us is all vulgar, servile nature. It is said to have belonged to Charles I., but I do not find it in his catalogue.\* It is in K. J. C., 153, "a piece of two Jews."

Engraved by Earlom; and by Fittler.

## GUIDO.

## 68. Head of St. Sebastian.

IN his dark *Caravaggio* manner; and rather above life-size.

\* It is singular that Horace Walpole (in general so accurate) should have fallen into the mistake of saying that this picture was painted for Charles I.—*Ædes Walpoleanæ*, p. 272.



## 69. A Man with a sword.

ATTRIBUTED to Spagnoletto. Hung almost out of sight.

JOHN BREUGHEL.

## 70. The Garden of Eden, with all manner of beasts and birds.

ONE of his minutely finished pictures.

On copper, 2 ft. 1 in. by 1 ft. 6½ in.

CARLO DOLCE.

## 71. Small Head of Christ.

THIS is even worse, as a picture, than its companion, No. 65 : not only feeble in expression, but out of drawing. Both pictures formerly hung in Queen Caroline's closet at Kensington.

ADAM ELZHEIMER.

## 72. St. Christopher.

ACCORDING to the legend, St. Christopher, in a vision, bore the infant Saviour across a river.

In King Charles's collection ; and again in King James's Catalogue, No. 152. The same or a similar picture was in the possession of the Duke of Portland in 1757 ; it is engraved by Heath in Forster's British Gallery of Engravings, and was then (1807) in the possession of George Walker, Esq., of Edinburgh.

On copper, 9 in. by 7½ in.

WOUVERMANS.

## 73. An Encampment.

THIS picture ought to be good, but it is in a very bad condition.

JOHN VORSTERMAN.

## 74. Windsor Castle in the year 1672.

PAINTED for Charles II. The blue hills are, of course, a

flight of the painter's fancy. He was a disciple of Sachtleven, and was in England for a short time about 1672.

GUERCINO.

75. The Woman of Samaria at the Well.

LIFE-SIZE, three-quarters. The same figure, holding a vase, which he has so often repeated; sometimes with that of our Saviour, and sometimes alone, as here. This is a very good repetition.

TINTORETTO.

76. A Holy Family, with St. Luke and St. Ignatius Loyola worshipping.

FIVE figures; half-length; life-size. One of the numerous votive pictures of this sort which Tintoretto dashed off in a rich careless style.

C. 5 ft. 6 in. by 4 ft.

MIREVELDT.

77. The Antiquarian.

A PORTRAIT, so called, of a fine old man, half-length, in black, with a flowing white beard. He holds a shell in his hand, on which he appears to be discoursing—

——“apply it to your ear,  
And it remembers its august abodes,  
And murmurs as the ocean murmurs there!”

This picture has been greatly injured and very ill repaired.

Michel Jansen Mireveldt was the finest Flemish portrait-painter of the 16th century, immediately preceding Rubens and Van Dyck. He was without a rival in his own department till Van Dyck appeared. He died very old in 1641. In King Charles's Catalogue I find six pictures by Mireveldt—one the “head of an old man in an oval,” which does not answer to the above. In King James's Catalogue is the portrait of Mireveldt by himself, which I do not find in the Royal collection.

DOMENICHINO.

78. St. Catherine of Alexandria.

Half-length; life-size; holding the palm in her right hand (see p. 155).

It is scarcely possible to mistake Domenichino's female saints and sibyls, from the look of inspired devotion which he threw into the upturned eyes. This is an instance, and the St. Agnes, in the next room, is another.

C. 3 ft. 2 in. by 2 ft. 8 in.

#### PARMIGIANO.

### 79. An Officer of the Pope's Guard.

A YOUTHFUL head, quite admirable for spirit, expression, and deep, warm colour.

Dr. Waagen presumes this to be the head of Lorenzo Cibo, of which Vasari speaks in such high terms.\*

The costume is not that of the Pope's guard, and the picture stands in King James's Catalogue, No. 482, as "a young man in black—his hand on a sword." If an officer of the Pope it must have been painted at Rome just before the sack of the city by Bourbon, 1527.

C. 3 ft. 2 in. by 2 ft. 7 in.

#### ADRIAN VANDERVELDE.

### 80. Landscape with Horses.

IN the foreground, a white and a bay horse, close together, three sheep lying down, and a goat standing; to the left two sheep and a man sleeping under a tree; and farther off a grove of trees, through an opening of which a man is seen driving some cows.†

About 2 ft. by 1 ft. 7 in.

#### VORSTERMAN.

### 81. View of Windsor Castle in the Time of Charles II.—(See No. 74.)

About 2½ ft. by 1 ft. 9 in.

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\* "Il Signor Lorenzo Cibo, capitano della Guardia del Papa e bellissimo uomo, si fece ritrarre da Francesco, il quale si può dire che non lo ritrasse, ma lo facesse di carne e vivo."—*Vasari*.

† I have been particular in describing this picture, as it is not in Smith's catalogue.

GUERCINO.

## 82. Portrait of Himself.—Three-quarters.

HIS easel, on which is a group of a Cupid and a dog, stands before him; the fault of the whole is, that nature and art are not sufficiently discriminated; the picture introduced is too obtrusive.

Engraved by Bartolozzi.

GUERCINO.

## 83. St. Matthew Writing his Gospel. Not quite half-length.

EGLON VANDERNEER.

## 84. The Music Lesson.

A YOUNG lady standing by her virginals; her music-master near her.

The management of this picture is very awkward and tasteless, the figures being too far back. The table covered with tapestry in the foreground appears the principal object. I am inclined to attribute it to Wilhelm Mieris.

2 ft. 5 in. by 2 ft. 1 in.

DAVID TENIERS.

## 85. A Virgin and Child.

THE Child standing on a Table: the Virgin seen half-length. Landscape background.

Small copy, after Titian. The original, life-size, is in the Belvedere at Vienna.

It is engraved in the work called "The Teniers Gallery;" No. 64.

About 7 in. by 10 in.

## 86. A Holy Family.

A SMALL easel picture from the Roman school, attributed here to Giulio Romano.

About 11 in. by 9 in.

PETER NEEFS.

87. Interior of a Church.

6 in. by 4 in.

WOUVERMANS.

88. A Landscape and Figures.

IN front, a woman mounted on a horse, and turning her back, is seen ascending a road ; another horse, loaded, is near her ; to the right a shed ; a boy is seated in front, with a white dog lying near ; beyond, to the left, are two figures seated on a bank, and some trees seen against the light sky : very beautifully painted.

About 18 in. square (not in Smith's Catalogue).

RUBENS.

89. Mary Magdalen Anointing the Feet of Our Saviour.

A COMPOSITION of fourteen figures. A small and valuable study, *en grisaille*, for the large picture, formerly in the Houghton Gallery, and now in the Imperial collection at St. Petersburg. The heads of the old men are admirable for spirit ; and the natural grace of a young girl behind, with a basket on her head, is very attractive. The whole is conceived with that dramatic power, and touched in with that vigour and ease, which characterise Rubens when he painted out of his own soul and fancy.

Engraved by Panneels ; Natalis ; and Earlom.

WOUVERMANS.

90. A Landscape.—Companion to No. 88.

THE door of a farrier's shed ; he is shoeing a white horse ; a man on a brown horse is near, and to the right is a man on a grey horse : a mill in the distance.



FRANCIS FRANCKS.

## 91. Various Objects of Still Life.

IT belonged to King Charles, in whose catalogue it is quaintly designated as "A piece of painting of a cabinet, wherein all sorts of paintings are painted; some pictures hanging at the wall, as also of several sorts of drawings as well in red as in black chalk; vases, with books and many other things: painted upon a board. The which piece was brought by the Lord Marquis of Hamilton from Germany, and given to the king."

About 4 ft. by 2 ft. 11 in.

HENRY STEENWYCK, the Younger.

## 92. St. Peter released from Prison.

THE figures are here subordinate to the architecture, in which Steenwyck excelled, as his particular province of art. He was in England in 1629, and employed by Charles I.\* Several of his pictures are at Hampton Court.

K. C. C. K. J. C.

## 93. A Man Writing in a Book.

CALLED the Gardener of the Duke of Florence: attributed here to Andrea del Sarto.

A very good portrait, which Dr. Waagen attributes decidedly to Francia Bigio, who was Andrea's friend and competitor, "and whose weaker and heavier tone of colour may at once be recognised in it." At present it is hung too high for critical discrimination, but it appears to be the same noted in King Charles's Catalogue as "the picture of one in a shaven beard, in a plain grey habit, having a pen in his right hand, wherewith he is writing in a book; in his left hand an inkhorn, and over his right hangs a bunch of three keys: supposed to be some *harborest* of the family of the house of Medicis, because of the arms with the six pills: being painted on a board; less than the life; half a figure, in a wooden frame, painted by Andrea del Sarto."

No. 496 in King James's Catalogue, where it is called "a picture by Holbein, of a Gardener, to the waist, writing, with keys on his arm."

JAN STEEN.

## 94. Interior of a Dutch Cottage. The inmates preparing for a meal.

A WOMAN laying the cloth; another behind at the fire; in

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\* V. Walpole, vol. ii. 241. Dallaway's Edition.

front a man with a pipe, and three children; in all, eight figures; in the forcible, homely style of the painter.

About 1 ft. 3 in. in height.

#### TENIERS.

95. A Holy Family, with St. George, St. Stephen, and St. Jerome, in a scarlet mantle, reading in a large book.

Small copy after Titian.

Engraved in the "Teniers Gallery," No. 68.

About 8 in. by 12 in.

96. A Holy Family. St. John kissing the feet of the Saviour.

ATTRIBUTED here to Camillo Procaccini. There were five painters of this family, who flourished between 1520 and 1626.

P. About 10 in. by 8 in.

#### PETER NEEFS.

97. Interior of a Church.

THIS and No. 87 are in the style which was the chosen province of the painter, and in which he excelled even his master, Steenwyck; his effects of perspective are admirable, and the columns, capitals, and rich Gothic ornaments of the churches he represents are all marked with the utmost precision, and are finished with an exquisite touch and a clean light pencil. He died in 1651.

On copper, 6 in. by 4 in.

#### SIR ANTONIO MORE.

98. The Duke of Alva, when young, in rich Armour.—Half-length.

THIS is Ferdinand Alvarez de Toledo, the stern Duke of Alva of Philip II.'s and Elizabeth's time; the same who

figures in Goethe's "Egmont," and in other more real tragedies enacted in the Low Countries during his terrible government. He died in 1582.

This picture belonged to Charles I., and was given to him by the Earl of Arundel.—(K. J. C., No. 9.)

#### IN THE KING'S COUNCIL-CHAMBER.

SIR PETER LELY.

#### 99. Prince Rupert.—Half-length, holding a truncheon.

SON of Elizabeth of Bohemia, consequently nephew of Charles I.; he distinguished himself by his headlong bravery in the civil wars, and was constable of Windsor Castle after the Restoration, but is better remembered now for his scientific turn of mind and love of art; he is said to have invented mezzotinto engraving, or at least to have brought it into use.—K.J.C. 1198.

GUIDO.

#### 100. Cleopatra applying the Asp. — Half-length Figure.

A LOVELY picture, in his pale silvery tone. Guido repeated this subject many times, and has given us all the pathos, but not the tragic pomp of Cleopatra's closing scene:—

“ A noxious worm  
Fed on those blue and wandering veins that lac'd  
Her rising bosom; ay, did sleep upon  
The pillow of Antony, and left behind,  
In dark requital for its banquet—death.”

*Barry Cornwall.*

Engraved finely by Strange, 1753. The picture was then in possession of the Princess of Wales, mother of George III.

GASPAR POUSSIN.

101. Sea Piece; representing a Storm, with the Story of Jonah.

THE figures by Nicolò Poussin; this picture was purchased by Frederick Prince of Wales of Mr. Edwin, about 1745.

3 ft. 2 in. by 4 ft. 5 in.

Engraved by Vivares.

PARMIGIANO.

102. Minerva.

A FEMALE head rather above life-size; the expression is lofty; but the eyes being cast down, add a look of modesty, which is very happily characteristic of the goddess of chastity and wisdom; she wears a pale green robe, and a breastplate, on which is represented the gift of the olive-branch to Athens; one hand is pressed to her bosom. Painted, I presume, when Parmigiano was studying and imitating the grand gusto of Michael Angelo. (K.J.C., No. 632.)

C. 2 ft. by 1 ft. 6 in.

Of this magnificent head there is a fine large engraving, by Cornelius Visscher.

REMBRANDT.

103. Head of an Old Woman in a black coif.

CALLED here (most absurdly) the Countess of Desmond, at the age of 120; it is perhaps Rembrandt's mother, and stands designated in King Charles's Catalogue as "an old woman with a greate scarf upon her head, and a peaked falling band: a present to the king from Lord Ankrom." (Ancram.) (K. J. C., No. 113.)

2 ft. by 1 ft. 6 in.

GUERCINO.

104. St Paul.—(A Head only.)

CLAUDE.

## 105. A Seaport.—Morning.

IN the foreground, towards the right, a man asleep, and three other figures; two men in conversation, and one pulling a boat ashore; on the right a portico; a round tower and vessels at anchor in the distance.

C. 3 ft. 2 in. by 2 ft. 5½ in.

CORREGGIO?

## 106. St. John the Baptist.—Full-length; standing.

FIGURE of a youth of about 15 holding the cross of reeds in his left hand, and with the right pointing forwards.

This fine poetical picture, remarkable for the depth and glowing harmony of the colour, is most probably by Parmigiano; it was brought by Charles I. from Spain, when he went there to woo the infanta in 1618, and afterwards hung in his own apartment at Whitehall.—(K.J.C., No. 234.) A duplicate of this picture is in the possession of Mr. Miles of Leigh Court, and quite as fine, if I may trust to memory.

5 ft. 1 in. by 2 ft. 8 in.

GUERCINO.

## 107. A Sybil.—Figure three-quarters, seated, leaning her head on her right hand, and reading.

In his latest manner; he painted the subject frequently with variations, and this is one of the best; but the best of all is in the Florence Gallery.

GASPAR POUSSIN.

## 108. A Woody Landscape.—

Very beautiful.

Engraved by Lowry under the title of "Solitude."

3 ft. 2 in. by 4 ft. 1 in.

GUERCINO.

## 109. St. Peter. (A Head.)



HOLBEIN.

110. A Man opening a Letter with a Knife.\*—Half-length; less than life.

A valuable well-known portrait, dated 1532, and said to be that of the German Merchant Stallhof: † it was presented by Sir Henry Vane to Charles I., sold for 100*l.*, and recovered after the Restoration for Charles II.; it stands 499 in King James's Catalogue; it was subsequently in possession of Dr. Mead, the celebrated physician: how it came there and back again to the royal collection I know not, probably by the means of Frederick Prince of Wales.

2 ft. by 1 ft. 7 in.

ANDREA DEL SARTO.

111. A Female Head.—Sketch from the life.

VERY fine; full of nature and power: she wears the head-dress (a sort of turban) which was the fashion of that time; the rest of the dress is sketched in slightly.

112. St. Catherine of Alexandria.—Head; life-size.

A FEEBLE picture, attributed without a shadow of verisimilitude to Lionardi da Vinci: probably a copy after him, or after Bernardo Luini.—(K. J. C., 280.)

GAROFALO.

113. A Holy Family.

THE composition of this beautiful little picture is remarkable: Joseph, the foster-father, is occupied by the Child; while the Virgin-mother is reading apart; St. Elizabeth appears behind.

GAROFALO was an ancient painter of Ferrara, who studied in the school of Raphael. (See p. 101 and 158.)

HOLBEIN.

114. Head of a young German.

WITH an inscription beneath:—

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\* In those days letters were fastened by a silk cord or thread, and a seal appended.

† Called in Walpole "Holstoff." Dallaway's Edition. The name is on the letter, in the German character; but is partially effaced.

Derichus si vocem addas ipsissimus hic sit hunc dubites pictor fecerit an genitor. Der born etatis suæ 23. Anno 1533.

A branch of a fig-tree is introduced behind.

THIS is certainly a most charming head; full of youthful candour and high and pure aspiration, and most delicately and carefully executed. It is the best of Holbein's in this collection.

This painter and Lionardo da Vinci painted indifferently with the right or left hand. Holbein in his portraits is admirable for his truth and precision, both with respect to colour and drawing; but the principles of colouring and chiaro-scuro, as applicable to the conduct of the whole picture, so well understood by the great masters of the Venetian school, were not known in Switzerland and Germany during his time. This deficiency gives an air of dryness to his portraits, and their want of roundness and breadth of colour and effect makes us, at first view, disposed to undervalue the merit which he always displays in the delicacy of his pencil and the truth of his local tints.

GASPAR POUSSIN.

115. A wild, rocky Landscape, with a cascade in the middle distance.—To the right is seen a man driving a mule up a forest-road.

Very beautiful.

CARLO DOLCE.

116. A Magdalen.—Three-quarters; life-size; in dark violet drapery, a book open before her. The face nearly in profile.

THIS is certainly "a green and yellow melancholy!"

SIR PETER LELY.

117. Charles II.—Full-length, in armour, holding a truncheon, the crown and sceptre on a table.

LELY was the court painter of Charles II.'s time. He certainly has not flattered his royal patron, whose dark, strong, harsh features, are given with genuine truth. "Is that like me?" said Charles, looking at one of his own portraits; "then, odd's fish! I *am* an ugly fellow!"

CARLO DOLCE.

118. The Daughter of Herodias with the Head of John the Baptist.

THREE-quarters; in rich dark-blue drapery.

MUCH better as a painting than the sickly companion on the other side (No. 114); but equally false in character and costume.

These stand 176 and 178 in King James's Catalogue.

GASPAR POUSSIN.

119. Landscape; a rocky scene, with a brook flowing by.

YOU could fancy you hear it murmur: in front two figures reclining, and further back two others fishing; a picture full of sentiment and beauty.

HOLBEIN?

120. Head of Luther.—Half life-size.

A MAN holding a book and a pen, so called; but very unlike the best-authenticated portraits of Luther which I have seen in Germany. There is a coat of arms in the background, which might determine the point.\* I take this picture to be in K. J. C. 946, "a man in a furred gown, red cap, and a book, in the manner of Holbein."

ANNIBAL CARRACCI.

121. A Holy Family.

CALLED, from the attitude of the Virgin, *Il Silenzio* (Silence). This is a celebrated picture, of which there exist several repetitions.

Engraved by S. Picart, Lasne, Hainzelman, and Bartolozzi.

C. 2 ft. 2 in. by 1 ft. 7 in.

PARMIGIANO.

122. A Man's Portrait.—The face seen in front.

ADMIRABLY fine.

IN King Charles's Catalogue, p. 131, "a picture of a black complexioned gentleman, with a black beard, holding in his right hand a red book; being some scholar."—(K. J. C. 134.)

TENIERS.

123. Interior of a Grange or Barn.

A MAN and woman in conversation; a cow and a flock of

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\* A shield, field vert, a fesse argent between three annulets, or.

sheep. A woman is seen entering with some fagots on her back, and behind, on the left, another woman is seen looking down from a window.

4 ft. by 2 ft. 8 in.

CLAUDE.

## 124. Landscape.

A VIEW in the environs of Rome, which is seen in the distance beneath a glowing sunset. In the foreground to the left, under a cluster of trees, Claude himself is seated, and attended by a youth, who holds an umbrella over his head to shade him from the sun, while he is sketching a temple on an eminence on the opposite side. A herdsman and some goats complete the composition.

This picture belonged to Frederick, Prince of Wales.

C. 3 ft. 2 in., by 4 ft. 1 in.

Engraved by Vivares with the title of "Morning." The same or a duplicate picture, then in the possession of General Guise, is engraved by Mason.

## 125. A Holy Family.

OF the school of Andrea del Sarto.

DOMENICHINO.

## 126. St. Agnes.

FIGURE full-length, standing in an attitude of rapt devotion. An angel descending with the palm-branch; another in the foreground caressing a lamb, the symbol of the saint, who is the peculiar patroness of innocence and purity of mind. She suffered martyrdom A.D. 303, at the age of 13.\*

This is a rich picture; but the face and figure appear to me heavy. Formerly at Kensington Palace.

Engraved finely by Strange.

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\* Domenichino has painted the Martyrdom of St. Agnes. It is now in the Louvre, and engraved by Audran.

PETER NEEFS.

127. Interior of a Church, with the procession of the Host.

P. 2 ft.  $1\frac{1}{2}$  in. by 1 ft. 7 in.

CARLO MARATTI.

128. The Virgin and Child.

The infant Christ asleep, the Virgin seen, half-length, bending over him: figures less than life.

VERY tender and delicate in expression and colour. Carlo Maratti was celebrated for his Madonnas, which are, however, rather insipid and fine-ladyish, generally speaking.

PETER NEEFS.

129. Interior of a Church.—(Companion to No. 127.)

BERGHEM.

130. A Landscape, with Cattle and Figures.

IN the foreground near the centre of the picture, two men (one of whom is mounted on an ass) are driving a herd of four cows and six sheep over a road. Mountains in the distance. The effect is that of early morning, with light fleecy vapours resting in the recesses of the hills.

Particularly fine, and painted with a very broad free pencil.

Nicholas Berghem was one of the most original and charming of the Dutch landscape-painters. He had, however, a peculiar style of touch and manner, which is easily imitated. Perhaps not half the pictures attributed to him are his, but this before us is a genuine and valuable picture.

3 ft. 8 in. by 2 ft. 8 in.

CLAUDE.

131. A View near Rome; a villa on an eminence to the right; Tivoli on the left of the spectator.

THE effect is that of evening, and the approach of twilight;



a soft tranquillity, and a serenely sober hue pervading the whole scene. The figures are a sportsman, with his gun, conversing with a herdsman, who is reclining on the ground, his goats browsing near.

C. 3 ft. 1 in. by 3 ft. 3 in.

### 132. A Holy Family.

School of Andrea del Sarto.

SIR GODFREY KNELLER.

### 133. John Churchill, Duke of Marlborough, the great General of Queen Anne's time.—Half-length—in a cuirass ; holding a truncheon.

Purchased in 1805 by George III.

4 ft. by 3 ft.

## THE KING'S DRAWING-ROOM;

CALLED

## THE RUBENS ROOM;

ALL the pictures, 11 in number, being attributed to Rubens.

### 134. Portrait of Rubens when about Forty.

HEAD only, in a large hat, looped up at the side; a black mantle and a small embroidered ruff; and wearing the gold chain which was the gift of Charles I. This celebrated picture, of which there exist innumerable engravings and copies, was presented to Charles I. by Lord Danby.—(K. J. C. 109.) A duplicate, in an oval, is in the Florence Gallery.

P. 2 ft. 9½ in. by 2 ft. 1 in.

Engraved finely by Paul Pontius, 1630; by Worlidge; Chambers; Facius; Pelham; and J. H. Robinson.

### 135. St. Martin dividing his Cloak with a Poor Man.

THE saint, clad in brilliant armour, and mounted on a noble

white steed, is dividing, with his sword, his scarlet mantle between two wretched, half-naked beggars ; beyond these, a tall, gipsy-looking woman, with streaming black hair, is eagerly holding 'forth her child, as if to receive a blessing from the charitable saint ; behind whom are two other horsemen. St. Martin, who lived about 390, was a soldier before he was Bishop of Tours, and this incident is related as a fact by Sulpicius Severus, a contemporary writer.

This picture was brought from Spain by Mr. Bagnols, who was employed by Frederick, Prince of Wales, to purchase and collect pictures. In the opinion of the most able connoisseurs, only the composition is by Rubens, and the painting in the earlier time of Van Dyck, before he left the atelier of his master.

C. 8 ft. 4 in. by 7 ft. 10 in.

Engraved by C. Galle, and by T. Chambers.

### 136. Holy Family.

COMPOSITION of 6 figures, life-size. The Virgin, in scarlet drapery, is seated ; the infant Saviour standing on her knees, with his right arm round her neck ; the infant St. John embraces the knees of Christ, and St. Francis is seen in an attitude of adoration : St. Elizabeth and Joseph are behind ; the head of the Virgin appears to be a portrait, and strongly resembles the first wife of Rubens.

According to Smith, it was purchased by King George IV., but it is the same picture which was in the collection at Buckingham House sixty years ago, and thence brought to Windsor about 1800.

C. 7 ft. 3 in. by 6 ft.

Engraved by Earlom ?

### 137. Philip II. of Spain on Horseback.

THE battle of St. Quintin in the distance ; Victory is descending to crown him with laurel : the head, and perhaps

the whole, is copied after Titian, for Rubens lived in the time of Philip IV. The Victory is rather ponderous for her situation.\*

There is a duplicate of this picture in the Madrid Gallery.

138. Elizabeth Brandt, the first Wife of Rubens ;  
three-quarters length.

A YELLOW satin dress, with slashed sleeves, a black mantle, and a lace ruff; the hands crossed in front: the hair adorned with pearls and flowers; very elegant. One of his finest portraits, rich yet subdued in the colouring, and the hands beautifully modelled. Dr. Waagen and Smith, in their catalogues call this, by mistake, Helena Formann: the countenance has too much of feeling and matronly sense, and too little beauty, for her.

Purchased in 1820 by George IV. for 800 guineas.

139. Winter.

THE interior of a large open cow-house, where six peasants are seen crouching round a fire: in the background are two women and a man, and cows feeding in their stalls; without is the wintry landscape, chill, dark, and dreary, and flakes of snow are falling fast and thick. The execution is rather slight. This picture was once in the possession of Villiers, Duke of Buckingham.

C. 4 ft. by 7 ft.

Engraved by Clouet.

140. The Archduke Albert on a white charger ;  
Antwerp in the distance.

HE was joint governor of the Netherlands with his wife, the Infanta Isabella, and a munificent patron of Rubens. He died in 1621. This is an admirable picture: by placing the

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\* In Smith's Catalogue, No. 824, this is erroneously styled Philip IV.

horizon very low, and throwing out the figure against the sky, an effect of elevation is produced both to the fancy and the eye, which is very remarkable. The horse is magnificent.

C., about 12 ft. by 9 ft.

141. Landscape.—Summer. Companion to No. 139.

CALLED also "Going to Market." An extensive view over a fertile country, with cottages, hamlets, groves, streams, and in the far distance a Flemish town, to which a road conducts the eye over miles, as it seems, of intervening space: some cows and a flock of sheep are on the road; in front, a man with a cart laden with vegetables; a woman on horseback; and a man riding on an ass, at whose side is a man carrying a fawn on his back; and to the right a man and a woman are descending a steep bank to the road.

Nothing was ever more masterly than the effect of distance and daylight in this picture; it is quite marvellous, and the spirit, facility, and truth of the execution not less so: as an *imitation* of nature I know nothing to equal it.

These two pictures were in the possession of Villiers, Duke of Buckingham, who acquired them after the death of Rubens.

C. 5 ft. by 7 ft. 7 in.

Engraved by Browne.

142. The Family of Sir Balthasar Gerbier; Group of Eleven Figures.—Life-size.

THIS personage, of whom there is a long account in Walpole, was in the service of the Duke of Buckingham, and accompanied Charles I. and the Duke to Spain, in the capacity of painter, in 1618. He was afterwards in the service of Charles: was his minister at Brussels, and knighted in 1628. He was a great friend of Rubens and Van Dyck.

There is every reason to believe that this picture was painted by Van Dyck. The resemblance to the manner of Rubens in the mother, and the little girl leaning on her knee, is accounted for by the circumstance

that Rubens did originally paint these two figures in a separate picture, and that they are here copied by Van Dyck. This girl became maid of honour to the Princess de Condé, and assisted her in her escape from Chantilly when Condé was imprisoned by Mazarin: three others of the children represented became nuns. The picture is inscribed, in the handwriting of Van Dyck, *Famille de Messire Balthasar Gerbier, Chevalier*.

Frederick Prince of Wales, hearing that there was a capital picture to be sold in Holland, to which various names of English families had been given, sent a commission to purchase it, and when brought to Leicester House it turned out to be this picture.

A picture containing the group of the lady and three of the children, is in possession of Lord Saye and Sele.

C. 7 ft. by 10 ft.

Engraved by MacArdell, R. Brookshaw, and W. Walker.

#### 143. Portrait of a middle-aged Man.—Half-length.

Dressed in black, with a full white ruff, both hands seen; a red curtain forms the background.

#### 144. The Two Ferdinands.

DON FERDINAND, the Cardinal Infant (in the hat and white feather), and the Archduke Ferdinand of Austria, on horseback, at the battle of Nördlingen. Figures life-size.

Though this is an indubitable work of Rubens, it is for him very poor; the horses are in common-place attitudes; the colouring altogether without brilliance.

This is one of the series of pictures which Rubens designed for the triumphal entry of Don Ferdinand into the city of Antwerp, when he took possession of the government of the Netherlands in 1635.\*

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\* In Michel's 'Life of Rubens' (edit. 1771) there is a very detailed account of the numerous splendid allegorical and complimentary designs which the fertile fancy of Rubens supplied for this grand accession, and with which the various triumphal arches were decorated. He says expressly that the great picture placed in the centre of the sixth "*Portique Triomphale*" represented the battle of Nördlingen, fought on the 5th of September, 1634, in which General Gustave Horn, who commanded the heretics (i.e. Protestants), was entirely defeated by the two archdukes, Ferdinand king of the Romans, and the Infant Don Ferdinand.—"Ces deux princes à cheval paraissent animer les soldats à combattre l'ennemi déclaré de l'Allemagne et de la religion." The whole of these pictures were painted by



His designs were published in a series of engravings, entitled "Triumphus Austriacus," &c., with forty-three plates, and a learned text by Gevaerts.

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THE VESTIBULE.

Five pictures, all by BENJAMIN WEST; the two largest represent

145. Edward III. embracing his Son after the Battle of Cressy, 1348.
- and
146. Edward the Black Prince receiving his Prisoner King John of France after the Battle of Poitiers, 1356.

The three small pictures,

147. Philippa, Queen of Edward III., at the Battle of Neville's Cross, 1346.

SHE gained this victory over David King of Scotland during the absence of her husband, who had left her regent of the kingdom.

148. Queen Philippa suing for the Pardon of the Six Burghers of Calais, of glorious memory, 1347.

149. King Edward III. entertaining his Prisoners after the Surrender of Calais. He is presenting a chaplet to Sir Eustace de Ribemont, who had gallantly opposed him in the fight.

VISITORS always pause and linger in this little room. The national and historical subjects of the pictures (which were commanded by George III. to be hung in this palace, the favourite residence of his warlike

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the scholars of Rubens after his sketches, which still remain in the Museum of Antwerp. He was himself prevented by a severe fit of the gout from sharing in any of the festivities which took place on this grand occasion.

predecessor) lend them a strong interest; and I still remember the delight with which I looked at them when young, and could almost wish away the more matured critical taste which denounces them as almost worthless pictures, confused in composition and arrangement, spiritless in treatment, most flat and cold in effect and colour; a quaker's conception of the splendours and horrors of the battle-field, calculated to make us out of love with war and chivalry.

The two busts of Edward III. and Philippa placed in this room are copied from the figures on their respective tombs.

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### THE THRONE-ROOM.

#### BENJAMIN WEST.

150. The First Installation of the Knights of the Garter; which took place in St. George's Chapel in 1349.

A LARGE composition, containing about thirty-five principal, and as many subordinate figures; less than life-size. A most insipid picture; one of those painted by West for King George III. (See p. 217.)

#### SIR THOMAS LAWRENCE.

151. George IV.—Full-length, in the Robes of the Garter.

Engraved by Hodgetts.

#### GAINSBOROUGH.

152. George III.—Full-length, in the Robes of the Garter, holding his plumed hat.

Engraved by Dupont, 1790.

#### SIR MARTIN A. SHEE, P.R.A.

153. William IV.—Full-length, in the Robes of the Garter; his right-hand leaning on his sword.

Engraved by C. Turner.

THE  
GREAT BANQUETING-ROOM,  
CALLED THE  
WATERLOO CHAMBER.

\* \* Beginning on the right as you enter from the Throne Room.

SIR THOMAS LAWRENCE.

154. Frederick Duke of York, second Son of George III.

FULL-LENGTH, in the field-marshal's uniform, robe and collar of the Garter. Exhibited in 1816. This Prince died in 1827: though not distinguished in the field, he discharged most efficiently the office of Commander-in-Chief.

Engraved (half-length) by G. Doo.

155. Lord Castlereagh (Robert Stuart, afterwards Marquess of Londonderry), Secretary of State for Foreign Affairs from 1813 to 1823.

Three-quarters. Exhibited in 1814.

Engraved by C. Turner.

156. George IV.—Full-length, in the robes of the Garter. A duplicate of the picture in the Throne-room.

HIS Majesty, who rebuilt Windsor Castle, died here in 1830.

SIR WILLIAM BEECHEY.

157. George III.—Full-length, in the robes of the Garter.

AFTER a long eventful reign of sixty years, this monarch died at Windsor in 1820.

Engraved by B. Smith.

PICKERSGILL.

## 158. Lord Hill.—Half-length.

THIS officer distinguished himself in the Peninsular war, and was in consequence raised to the peerage in 1814, and since to the dignity of Commander-in-Chief of the Army.

Engraved by C. Turner.

SIR DAVID WILKIE.

## 159. William IV.—Full-length, in the Robes of the Garter, leaning on his sword.

THE fine rich colour and arrangement of this picture render more obtrusive the tawdry yet cold colour of Lawrence's George IV. The compass on the ground indicates that this king, before his accession, belonged to the navy. He died in 1837.

SIR THOMAS LAWRENCE.

## 160. The Earl of Liverpool.—Three-quarters ; full face ; the hands clasped in front.

ROBERT BANKS JENKINSON, prime-minister of England in the reigns of George III. and George IV. He died in 1828.

Engraved by C. Turner.

## 161. The Duke of Cambridge, Adolphus Frederick, seventh Son of George III.

Full-length, in the field-marshal's uniform.

## 162. The Duke d'Angoulême, Dauphin of France, eldest Son of Charles X.

Full-length : painted at Paris in 1825.

SIR MARTIN A. SHEE, P.R.A.

## 163. General Sir Thomas Picton.—Three-quarters.

HE was governor of Trinidad in 1797 ; afterwards distin-

guished in the Peninsular war, and was killed at the battle of Waterloo, 1815.

Engraved by C. Turner.

164. The Archduke Charles of Austria.—Full-length, in the Austrian uniform; leaning on his sword.

UNCLE of the present emperor, and commander-in-chief of the Austrian armies. He gained the battle of Asperne, and lost that of Wagram in 1809. He has written a history of his campaigns, and has perhaps the finest collection of prints and drawings in the world.

Painted at Vienna in 1819.

165. Prince Schwarzenberg.—Full-length. An attendant holding his horse.

FIELD-MARSHAL and commander-in-chief of the combined armies of Austria and Russia in 1814; died in 1820, at the age of fifty. Painted at Vienna in 1819.

166. King Charles X. of France.—Full-length; holding his hat under his arm.

Painted at Paris in 1825.

Engraved by C. Turner.

167. Major-General Sir George Adam Wood.

Half-length. Colonel of Artillery, and conductor of the Engineer and Artillery department at the battle of Waterloo.

168. William Frederick Duke of Brunswick, Nephew of King George III.—Full-length, leaning on a cannon.

THE duke was killed at the battle of Waterloo, as his father had perished before him on the field of Jena. Full-length; painted during his retreat in England, about 1813.



169. Major-General Czernicheff, Aide-de-Camp to the Emperor of Russia.

Painted at Vienna in 1819.

170. The Duke de Richelieu.—Three-quarters.

THE head finely executed and very animated; the rest sketched in. Painted during the congress at Aix-la-Chapelle in 1818. This distinguished man (grandson of the Duc de Richelieu of profligate memory) was minister of France at the Congress of Aix-la-Chapelle, and took an eminent part in the negotiations which followed the war. Of him the Duke of Wellington said, "La parole du Duc de Richelieu vaut un traité." He died in 1821.

Engraved by T. Lignon.

171. Prince Metternich, Austrian Minister of State for Foreign Affairs since the year 1809.

Three-quarters, seated. The prince himself has a duplicate of this picture, which is an admirable likeness. Begun at Aix-la-Chapelle in 1818, and finished at Vienna in the following year.

Engraved by S. Cousins.

172. The Count Capo d'Istria, Russian Secretary of State.

Three-quarters, seated; in a richly-furred cloak. Painted at Vienna in 1819.

173. Pope Pius VII.

CARDINAL GREGORIO CHIARAMONTI, elected Pope in 1800: died in consequence of a fall in 1823, at the age of 81. Full-length, seated, in the pontifical habit; the gallery of the Belvedere, and the group of the Laocoon, seen in the background; painted at Rome by commission for George IV. in June 1819, exhibited in the British Institution in 1830.

THIS portrait, and its companion Cardinal Consalvi, are not only the two finest pictures which Lawrence ever painted, but the two grandest portraits of modern times; at least, I know not any that in the combination of excellence, the noble conception, the felicitous arrangement, the truth of character, the gorgeous yet harmonious colour, add too, in size and importance, can compare with them. Rome and the vicinity of the great works of art seem to have inspired Lawrence. On the occasion of his visit he was lodged in the Quirinal, and treated almost with the honours of an ambassador.

The Pope was in his 77th year; and his venerable age, the strange vicissitudes of his eventful life, his cruel treatment by Napoleon, his long imprisonment and blameless character, all rendered him an object of great personal interest. I had an opportunity of observing him closely about two years after this picture was painted; he had one of the finest heads I ever saw, pale, mild, and quite Italian in the fine regular features. His hair was still jet black, his eyes large, lustrous, benign, yet penetrating.

The head of Consalvi was quite different, not so grand, but more elegant, with a keen resolute look, and a brow speaking intellectual activity and energy. An expression which Sir Thomas Lawrence once used in describing Consalvi, "his pursuing eye," was most happily characteristic, for so his eye seemed to follow you about, and you felt as if there were no getting out of its reach.

The Pope sat for this portrait nine times; every part of it, the dress, the action of the figure—so expressive of age, yet without its feebleness and infirmity,—the hands so finely modelled, were all painted from nature. Lawrence seems to have felt from the first that he should excel himself. He says, in a letter from Rome, "The Pope being an old man, his countenance has a great deal of detail in it; and a good and cheerful nature, with a clear intellect, gives it variety of expression. He is a very fine subject, and it is probable that the picture will be one of the best I ever painted." Again, he says, "I have little doubt of concluding labours which hitherto have been in every case successful with perhaps the best examples of my *comparative* ability;—for the grand specimens of art around me (not of living art) make that epithet necessary to truth and to sincere impression." This sentence is obscure; but certainly there was no artist at Rome, nor indeed anywhere else at this time, who could compare with him as a portrait-painter and a colourist. He also says, in a letter from Rome, "If what I have done here in the portraits of the Pope and Cardinal be compared only with my own works, I have had complete success." Posterity will confirm this judgment.

Engraved finely by Samuel Cousins, and of a small size by M<sup>r</sup> Innis.

## 174. Count Nesselrode, a Livonian Nobleman.

RUSSIAN Secretary of State for Foreign Affairs, and Minister at the Congress of Aix-la-Chapelle and that of Verona. Three-quarters. Seated. Painted at Aix-la-Chapelle in 1818.

## 175. Alexander I., Emperor of Russia.—Full-length, in the uniform he wore at the Battle of Leipzig.

Painted at Aix-la-Chapelle in 1818.

THE emperor sat, or rather stood, seven times for this portrait. The attitude is one which was habitual and characteristic, the likeness admirable. He died in 1825.

## 176. Francis II., Emperor of Austria.

FULL-length, in the Austrian uniform; seated in a chair of state. Painted at Aix-la-Chapelle in 1818. It is one of the finest portraits here, both as a picture and as a likeness. This Emperor died in 1835, at the age of sixty-seven.

Engraved by G. H. Philips.

## 177. Frederick William III., King of Prussia.—Full-length, standing, in the Prussian uniform.

Painted at Aix-la-Chapelle in 1818.

THE simplicity of this portrait is very characteristic of the unpretending, honest nature of this monarch, one of the most popular and upright of European sovereigns. He died in 1840.

## 178. Prince Hardenberg.—Three-quarters.

PRUSSIAN Minister of State for Foreign Affairs in 1807, and in 1810 Chancellor, in which capacity he organized the great reforms in the Prussian monarchy. He was created a prince in 1814, and died in 1822.

Painted at Aix-la-Chapelle in 1818. He must have been nearly seventy when this portrait was taken.

## 179. Cardinal Consalvi.—Full-length.

THE faithful friend and accomplished minister of Pius VII., whom he survived only one year, dying in 1824.

Seated, in the cardinal's robe, a table near him with state papers. Painted at Rome in 1819. (See No. 172.)

Engraved by E. Wagstaff.

## 180. The Right Hon. George Canning.—Full-length; standing; the arms folded.

THIS eminent statesman and orator was born in 1770, was Under-Secretary of State at the age of 26, and having filled some of the highest offices of Government, at length reached the highest, and succeeded Lord Liverpool as Prime Minister in 1827. He died the same year.

The picture has been most clumsily enlarged to fit the panel in which it is placed, and appears to me very inferior to the fine portrait in possession of Sir Robert Peel.

Engraved by C. Turner.

## 181. Count Alten.—Three-quarters.

HE commanded the German Legion in Spain, under the Duke of Wellington, who had a very high opinion of his judgment and bravery.

## 182. Field-Marshal Prince Blücher.—Full-length.

THE celebrated Prussian commander. Painted in 1814, when he was seventy-two. Considered a most admirable likeness of the veteran, and as characteristic as Rauch's famous statue of him. He died in 1819.

## 183. Arthur Duke of Wellington, as Field Marshal, and holding the Sword of State on the day of Thanksgiving for the Battle of Waterloo.

A PORTRAIT less satisfactory, less characteristic of the man,

can hardly be conceived, than this ostentatious figure and its set attitude. Exhibited in 1815.

Engraved by John Bromley, A.R.A.

184. Count Platoff, Hetman of the Cossacks. Full-length.

PAINTED when he visited England with the allied sovereigns in 1814. The face of this man, with its dark, oriental, cunning expression, is a fine contrast with the bluff, honest countenance of Blücher. He died in 1818.

PICKERSGILL.

185. Lieutenant-General Sir James Kemp.—Three-quarters.

HE took the command of the 5th division at Waterloo, when Sir Thomas Picton fell: and was Master-General of the Ordnance in 1830.

SIR MARTIN A. SHEE.

186. Henry William Paget, Marquis of Anglesea.—Full-length; in the uniform of the 7th Hussars.

DISTINGUISHED as a military commander in the Peninsular war and at the battle of Waterloo, and subsequently as Viceroy of Ireland.

SIR THOMAS LAWRENCE.

187. Ernest Frederick, Count Munster, Hanoverian Minister in England from 1814 to 1832.

Three-quarters.

188. Earl Bathurst, Secretary of State for the Colonies in 1815, died in 1834; three-quarters, seated.



## 189. General Overoff. Three-quarters.

Painted at Vienna in 1819.

## 190. Baron Wilhelm von Humboldt.—Three-quarters.

PRUSSIAN Minister for Foreign Affairs, and brother of the celebrated traveller, Alexander von Humboldt. He died in 1835.

This portrait, painted in 1817, does not please the friends of this accomplished and admirable man. Dr. Waagen, who was his intimate friend, says that Lawrence, being in a hurry, stuck the head of Humboldt on the body of Lord Liverpool. It certainly has the appearance of being hastily and carelessly painted.

## ST. GEORGE'S HALL.

Portraits of the last Eleven Sovereigns of England, all full-length, and in their robes of state.

SIR THOMAS LAWRENCE.

## 191. George IV.

ANOTHER duplicate of that in the Throne-room. The three pictures are precisely alike, equally theatrical in the treatment, and equally cold and showy in the colouring.

DUPONT.

## 192. King George III.

ZEEMAN.

## 193. King George II.

SIR GODFREY KNELLER.

## 194. King George I.

## 195. Queen Anne.—Seated in a chair of state.

Engraved by P. von Gunst.

## 196. King William III.

SIR PETER LELY.

197. Queen Mary II.

198. King James II.

199. King Charles II.

VAN DYCK.

200. King Charles I.

Engraved finely by Strange, who possessed the beautiful original study for the picture, now—where?

201. King James I.

A copy, probably after one of Vansomer, as he died before Van Dyck came to England. The head has been engraved by J. Smith.

## THE QUEEN'S PRESENCE-CHAMBER.

*Over the doors.*

202. The Princess Elizabeth of Brunswick.

203. The Princess Dorothea of Brunswick.

Both full-length. Painted probably by Mytens.

Two very pale, formal-looking young ladies, in dress and attitude precisely alike; packed up in rich lace ruffs and white satin farthingales. These portraits are dated 1609. A third sister is at Hampton Court, with others of the Brunswick family, all nearly related to Charles I., by his mother, Anne of Denmark, whose sister married the Duke of Brunswick. (K.C.C., K.J.C., No. 30.)

PIERRE MIGNARD.

204. Henrietta Duchess of Orleans, youngest Daughter of Charles I.

Full-length; seated; with her two daughters, the eldest of whom married Charles II. of Spain. On a table a vase of

flowers, and in front a velvet cushion, on which lie a book and a sword.—K.J.C.

This princess was married to the worthless, feeble brother of Louis XIV., and is styled in the French histories *Henriette d'Angleterre*. There is strong evidence that she was poisoned at the age of five-and-twenty (1670).

MIGNARD was a celebrated painter in the court of Louis XIV., and succeeded Le Brun as "premier peintre du Roi" in 1690. His portraits are in general elegant and sweetly coloured, particularly his women. In history and fresco he is only a feeble Le Brun. He was honoured by the esteem and friendship of Molière, La Fontaine, Racine, and Boileau, all of whom he painted.

#### THE QUEEN'S AUDIENCE-CHAMBER.

*Over the doors.*

205. Mary, Queen of Scots; full-length, in a mourning habit, holding a crucifix in one hand, in the other a breviary; the scene of her execution is represented in the back-ground.

THIS picture is attributed to Janet without much probability. Janet was a French painter of merit, in the Court of Henry II. of France and his immediate successors; he painted Mary when she was in France, as *La Reine Dauphine*, but he never saw her after she left that country. It is difficult to devise by whom or for whom it was executed: from the style of the picture I should judge it to be nearly contemporary; but her son, James I., would not, I think, have permitted such an inscription to be placed on it. He had too little affection for his mother, too little sympathy with her religion, too little feeling for her wrongs. There were many of her adherents, and many great foreign personages, for whom such a picture might have been painted; but how it came into the Royal Collection I cannot guess. It is No. 1101 in James II.'s Catalogue, without the name of any painter affixed: I do not find it in that of Charles I. It formerly hung in St. James's Palace.\*

The head has been engraved by Vertue.

\* In Dallaway's notes to Walpole's *Anecdotes*, this picture is said to be a copy by Mytens, made for Charles I., from some old picture; but this is merely *supposition*.

On the picture are the following Latin inscriptions:—

1. Maria Scotiæ Regina, Angliæ et Hybernæ vere Princeps et haeres legitima, Jacobi Magnæ Britanniæ Regis mater, quam suorum haeresi vexatam, rebellione oppressam, refugii causâ verbo Eliz. Reginæ et cognatæ innixam in Angliam an. 1568 descendentem, 19 annos captivam perfida detinuit. milleq. calumniis traduxit : crudeli senatus Anglici sententiâ, haeresi instigante, neci traditur, ac 12 Kal. Mart. 1587 à servili carnefice obtruncatur. Anno ætat. regniq. 45.

“ Mary Queen of Scotland, by right princess and legitimate heiress of England and Ireland, mother of James, King of Great Britain, tormented by the heresy of her people, overcome by rebellion, and relying on the promise of her relation Queen Elizabeth, repaired to England for safety in the year 1568. She was perfidiously detained a prisoner for 19 years, when the English parliament, stimulated by religious animosity, by an inhuman sentence condemned her to death, and on the 18th of Feb., 1587, she was beheaded by the common executioner in the 45th year of her age and of her reign.”

2. Aula Fotheringay.

Reginam serenissimam, Regum filiam uxorem et matrem astantibus commissariis et ministris R. E L I. Carnifex securi percutit : atq. uno et altero ictu truculenter sauciata, tertio ei caput abscindit.

“ Her most gracious Majesty, the daughter, consort, and mother of kings, is, in the presence of the officers and ministers of Queen Elizabeth, struck by the axe of the executioner, and after barbarously wounding her by a first and second blow, at the third attempt he severs her head from the body.”

3. Sic funestum ascendit tabulatum Regina quondam Galliarum

Et Scotiæ florentissima invicto sed pio animo tyrannidem  
Exprobat et perfidiam : fidem Catholicam profitetur Romanæque

Ecclesiæ se semper fuisse et esse Filiam palam planeque testatur.

“ Thus, the once powerful queen of France and Scotland ascends the fatal scaffold, with a mind unconquered, but devout ; she spurns at tyranny and treachery ; she upholds the Catholic faith ; her past and present life openly and clearly proclaim her a daughter of the Roman church.”

7 ft. 4 in. by 5 ft. 3 in.

GERARD HONTHORST.

206. Frederick Henry Prince of Orange, Grandfather of King William III.—Full-length ; holding a truncheon, his helmet on a table near him.

He was a celebrated general, and died in 1647.

The head has been frequently engraved. As a whole length, “ Paul Fürst ex. 1637.”—(K.C.C., K.J.C., 23.)

207. William Prince of Orange, Father of William III., when a Boy ; in a hat and feathers, holding a walking-stick.

HE married in 1640, at the age of fifteen, Mary, the eldest daughter of Charles I., then eleven years old, and died in 1650.—(K.J.C., 22.)

Engraved by L. Sailliar. The head only by Hollar.

Both these pictures are admirably painted ; the first is as remarkable for spirit and manly energy, as the last for boyish elegance.



## ON THE STAIRCASE.

SIR THOMAS LAWRENCE.

## 208. Portrait of Sir Jeffrey Wyattville, Architect.

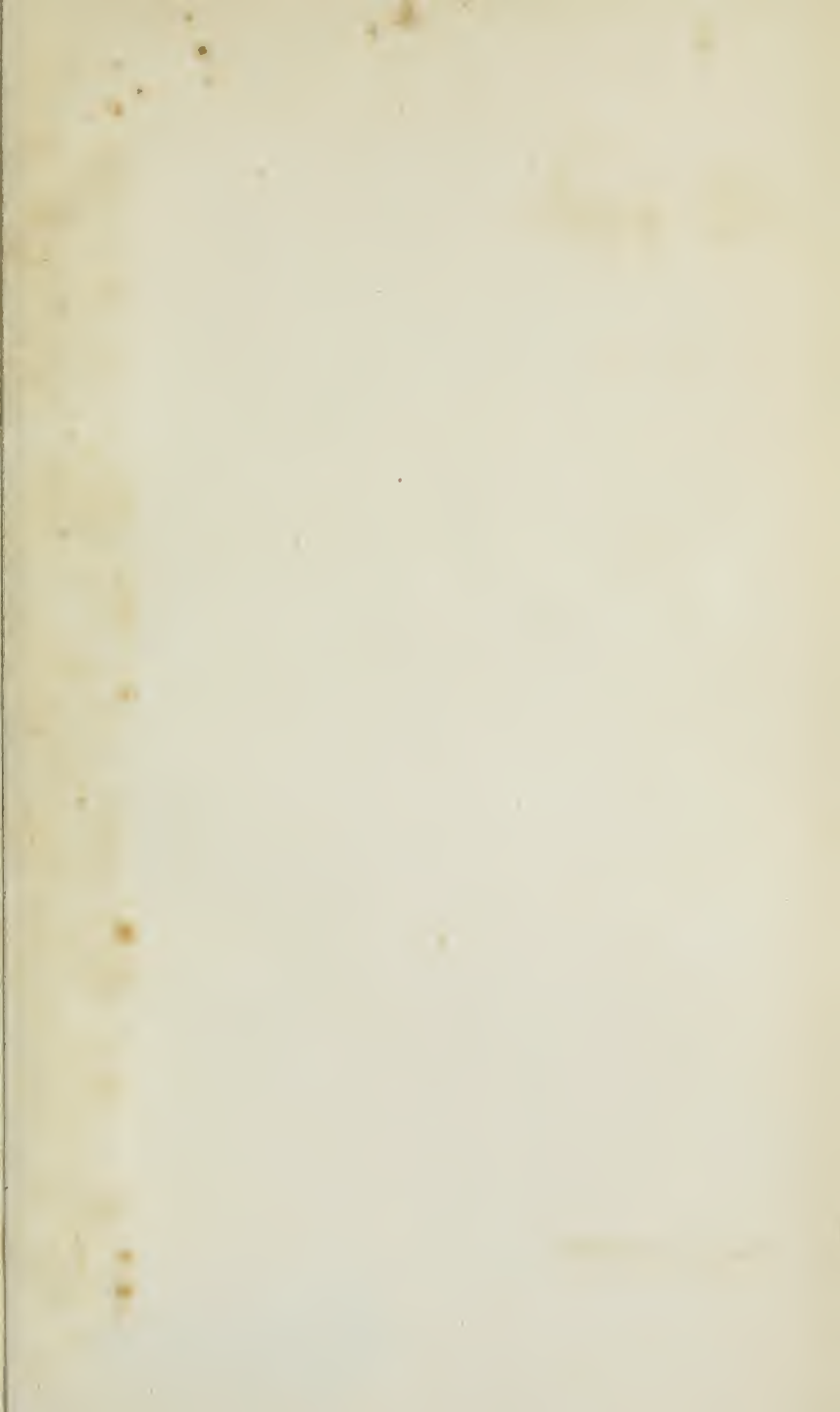
Three-quarters. seated, with a plan on the table before him, and Windsor in the distance.

HE was born in Staffordshire in 1766 : his father, two of his uncles, and others of his family, were architects ; his uncle, James Wyatt, had been favourite architect to George III., and under royal direction had perpetrated sundry alterations and additions in and about Windsor Castle, remarkable for their vile taste and total want of fitness and propriety. In the year 1824 Jeffrey Wyatt was called upon to make designs for the entire restoration of the Castle in a uniform style of grandeur. His designs were approved and adopted ; and on the commencement of the new works, in August 1824, he received the royal permission to change his name from Wyatt to Wyattville, partly as a compliment and partly to distinguish him from others of his family of the same profession. He carried on the works for fifteen years, with the concurrent approbation of the Sovereign and the public ; and having lived to see them completed, died Feb. 18, 1840, and was buried in St. George's Chapel.

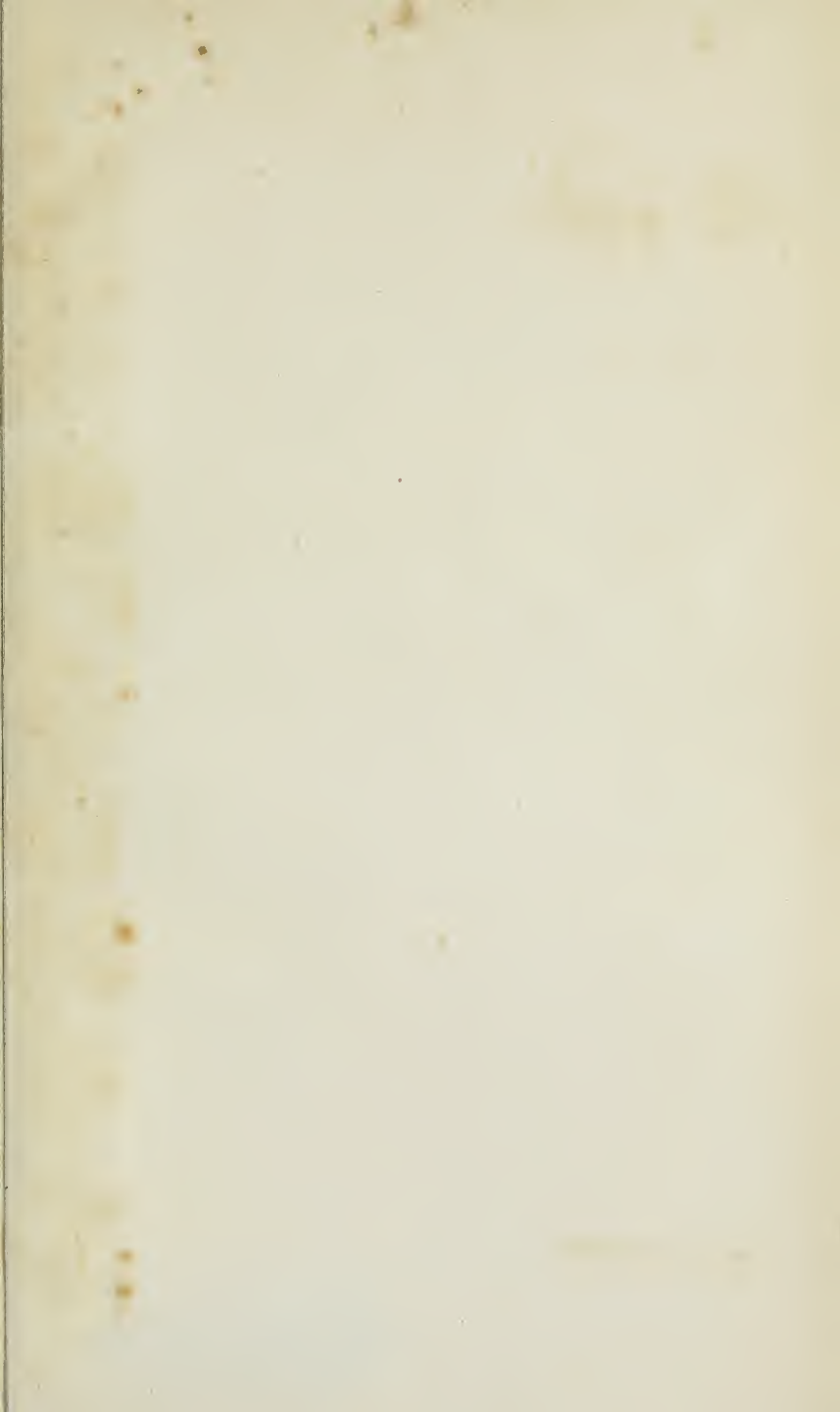
Engraved by H. Robinson.

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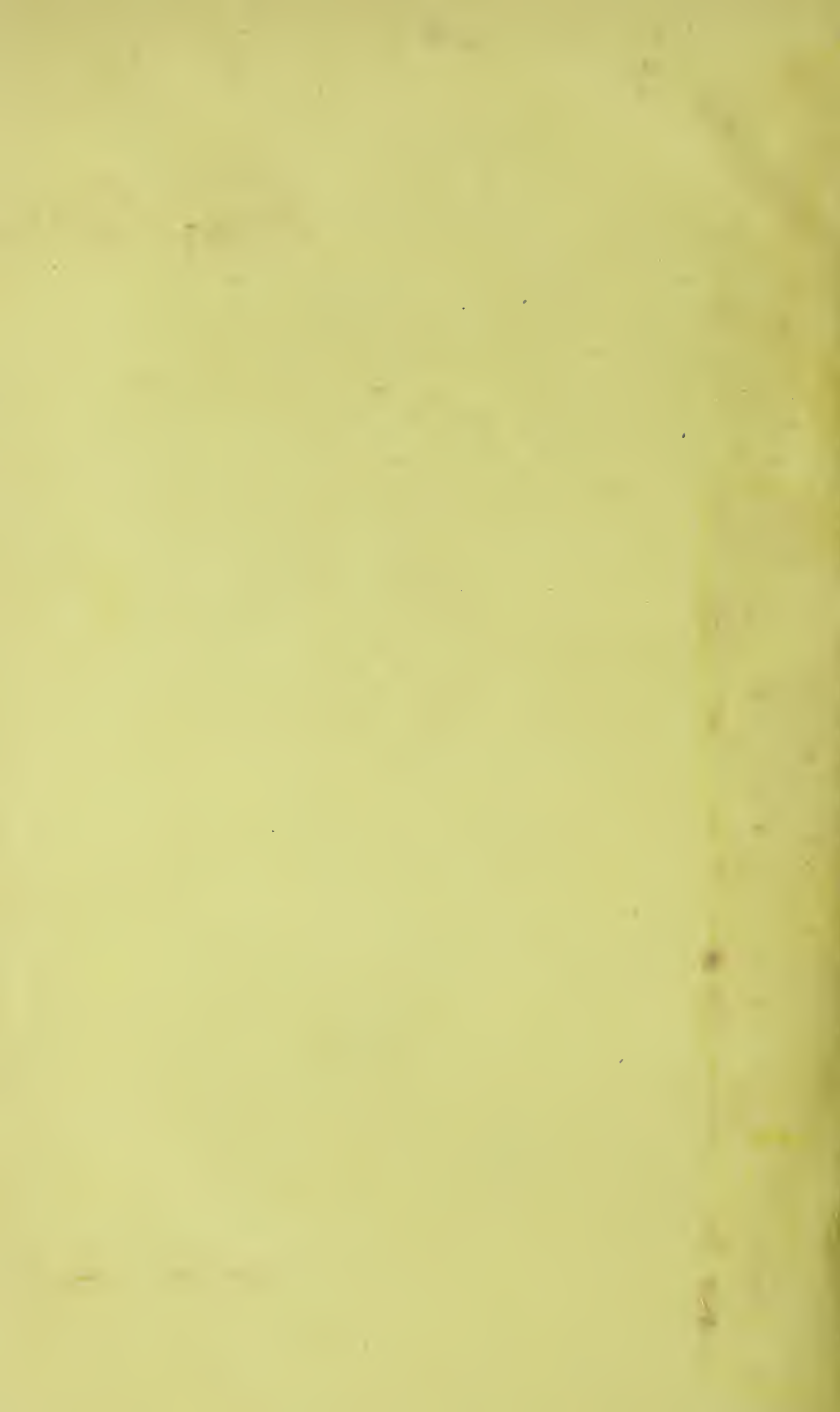












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